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5 TOP DSLRs BATTLE TO WIN

THE WINNER PAGE 67

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As a photojournalist, Anne Day has covered Haiti, Cuba, South Africa and Namibia, as well as American Presidential Inaugurations. "The OLYMPUS E-System is perfect for almost every job," say Anne. "I not only have it with me at all times but trust it will capture the images I need – regardless of the situation." Recently, Anne has been photographing nature and landscapes, and she credits her Olympus E-3 with helping her get outstanding shots like this one. "With the speed of the autofocus and the impeccable image stabilization, I can always count on getting the shot I need. Usually the 12-60mm is enough to capture most things, but I am glad to have the 50-200mm. The lenses are sharp, and the files I get are beautiful. When you need to capture such a small moment in time, and you need it to be perfect, there's nothing better." Anne lives with her family in New York and Connecticut and continues to travel wherever her photography takes her.

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In the golden hour of the early morning, journey up to the rooftop of the "Top of the Rock" for private access to the observation deck and take unique birds-eye photos of the unmistakable Manhattan cityscape. Go on a walking tour of the historic Central Park, the most visited city park in the US. This landmark covers 843 acres and offers a green haven from the urban bustle for both tourists and locals alike. Turn your lens on Strawberry Fields (the John Lennon Imagine memorial), the Bethesda fountain, a turn-of-the-century carousel or the Wollman Skating Rink—all of which have been featured in many movies and television shows for decades. This park will provide no shortage of natural areas beautifully landscaped, modern sculptures, local artists and street musicians—clearly countless unmatched photo opportunities for you to explore.

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You can be sure that around every corner of this urban landscape awaits another unique photo opportunity; so don't miss your chance to capture it all. Sign up today!

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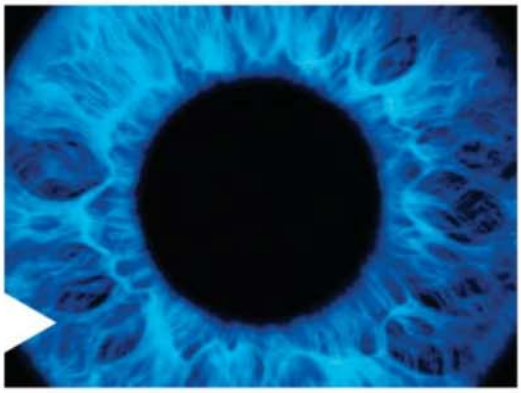

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PHOTO HOW-TO

From Alaska to the zoo. From under the ocean into deep space. Wherever you take pictures, we can show you how to make them better.

READER FORUMS

Where photographers get together to gab, share shots, exchange ideas, give advice, and learn from each other.

TIP OF THE DAY

Quick advice for every kind of picture you take, fresh daily and yours in a flash. Pop Photo Flash, that is: flash.PopPhoto.com.

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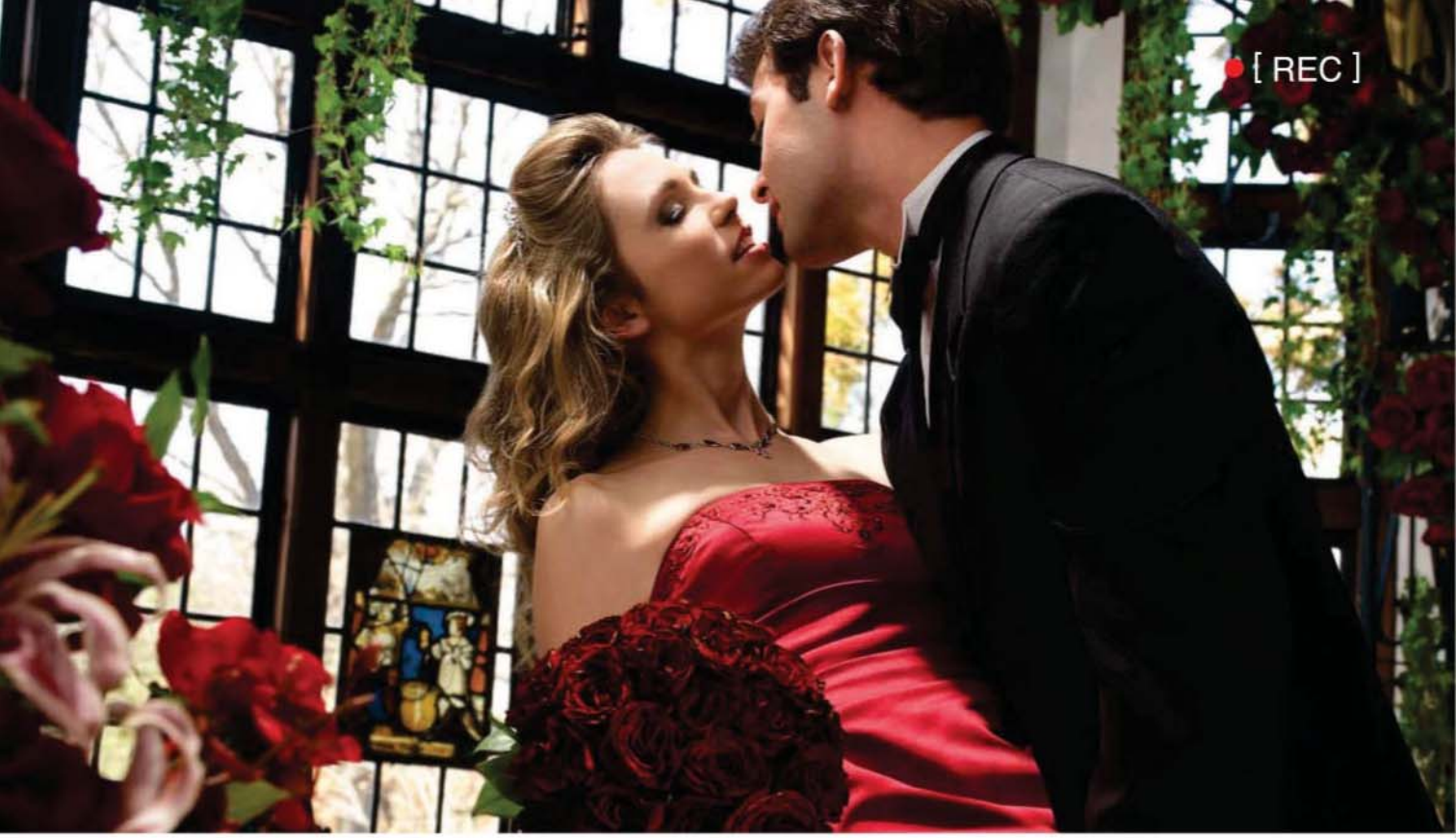

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The Everglades

December 4–7, 2008

Escape the winter weather this year and uncover the majestic sights of the Florida Everglades and Gulf Coast. This trek is the perfect adventure for the photographer interested in expanding their portfolio with shots of unique wildlife and brilliant coastal sights and landscapes.

A private boat cruise along Florida's Gulf Coast will expose your lens to exceptional mangrove islands, the beachside activity of Naples, and the possibility of an impromptu photo shoot with the schools of dolphins in the area. Afterwards, you'll head for the nearby beach, where the gulf sand is the perfect canvas for everything from endless landscape captures, to detailed shots of the ornate shells that litter the shore.

Walking along the boardwalk at Corkscrew Swamp Sanctuary will provide you with the perfect opportunity to photograph the iconic cypress trees and abundant fauna of the vast and magnificent swampland. Cocohatchee Nature Center will provide your camera with a magnificent backdrop as the early evening light illuminates the surrounding mangrove estuary.

This trek also includes an all day boat tour of the Everglades that will take you into the thick of the surrounding wildlife. You'll cruise along the waters in an airboat—the Everglade's signature mode of transportation—that will expose your lens to the area's various hidden gems. Indian trails, native birds and alligators will fill your frames with stunning images. A stop by the Historic Rod & Gun Club, will introduce you to one of Florida's most storied attractions off the beaten path.

In the evening, a shoot at Naples Pier will provide ample setting for your lens as the dusk light paints the maritime setting with gorgeous sunsets and spectacular reflections.

Finally, a day at the renowned Naples Zoo at Caribbean Gardens will you give the chance to photograph some of the unique wildlife in an astonishing setting. Your camera will be treated to he Zoo's numerous islands lush with their vivid tropical gardens and home to a variety of exotic creatures.

Sign up today and don't miss this opportunity to unwind in the warm coastal climate and fill your portfolio with striking, memorable images of Florida's luscious Everglades and Gulf Coast.

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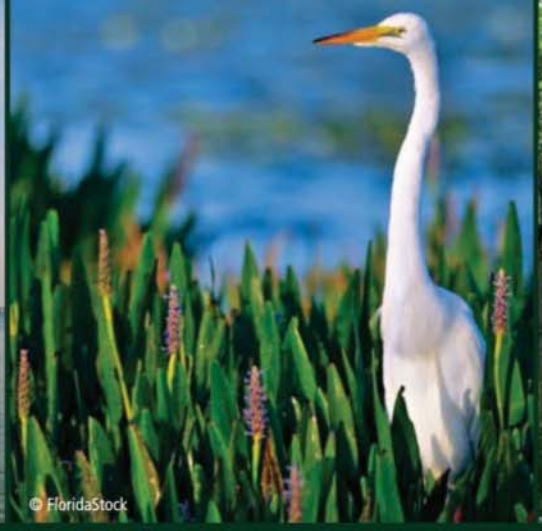

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David Ritz
Chairman, CEO

LETTERS

THINK SMALL

This is a photo of two young hummingbirds in their nest, which, to give you a sense of scale, is about the size of a walnut. Finding and shooting these tiny nests is a real challenge.

I found the nest 15 feet off the ground when a friend in Falls, PA, noticed a female hummingbird constantly flying around a particular spot in the tree.

I took this photo on a breezy, overcast day last July while standing on a 10-foot aluminum ladder 20 feet away.

Since hummingbirds are easily spooked (even the sound of the shutter can scare them away), a tele is essential. I used my Nikon D70 with a 70–300mm f/4–5.6G Nikkor. I used manual focus to keep the eyes sharp, since autofocus might have been confused by branches moving in the breeze. Because of the backlight, I exposed for the birds and let the background blur. My exposure was 1/500 sec at f/5.6. Thanks to the distance, I was able to fire the camera's flash as a fill light and to add sparkle to their eyes.

To get this kind of shot, put out a hummingbird feeder, keep an eye out for Momma, and have your camera (and ladder) ready.

Chuck Gloman
Allentown, PA

Untrue to gnu

I think you are taking "The Fix" too far. For instance, in the June issue ("A Gnu Version"), you had the audacity to remove an "errant wildebeest" from what was clearly an editorial photo. Shame on you for encouraging such fakery! You should set an example for children and other developing photographers. Please do your part to encourage ethical photography, and protect the integrity of editorial photography.

Wes Marston
Alachua, FL

Lost and found

After reading about digital image recovery software ("Which One?" May 2008), I thought you should add Zero Assumption Recovery software (www.z-a-recovery.com) to the list. I used the trial version of this program to recover some pictures that had been deleted from my Nikon D70. It also recovered photos from a few years ago—even though the card had been formatted a few times since.

The digital image recovery of the trial version is slow but thorough, and it's free. And the limitations of using a trial version didn't affect me at all.

Elmars Grava
Cleveland, OH

Who you callin' dense?

I read a lot in Pop Photo about neutral-density filters. I have two with various markings. How do I find out how many stops they'll add to my Canon EOS Rebel XT with 17–85mm EF-S lens?

Mike Dono
Fairfax, VA

As we've said many times, a neutral-density filter can be a photographer's best friend. By reducing the amount of light passing through to the lens without changing the color the camera records, an ND filter can help prevent overexposure in bright light, control depth of field by letting you use a larger aperture, and much more. ND filters come in various densities, and manufacturers use various rating systems.

HERE'S A KEY:

- 2X (ND 0.3) blocks 50% of the light. Adds 1 stop.
- 4X (ND 0.6) blocks 75% of the light. Adds 2 stops.
- 8X (ND 0.9) blocks 87% of the light. Adds 3 stops.

Stop the blur!

We waited decades for film and shutters to be fast enough to take good photos of moving or splashing water. Now that anyone can do this, the "experts" are telling us to blur waterfalls, surf, and rapids to show motion. But the beauty of water is that it looks like it's in motion without using slow shutter speeds.

I'm sick of seeing waterfalls that look like drapes, surf that looks like cotton candy, and babbling brooks that look like gauze bandages. Not too many years ago, these photos would have been thrown into the trash can.

Tony Squadrito
Hope, RI

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EYE CONTACT

How an accident saved one man's sight

Contributing Editor Neal Matthews is one tough hombre.

In pursuit of articles for various magazines, he's joined smugglers running from Cuba to Florida, trained offshore with Navy frogmen, and even crawled through Southern California storm sewers to get into the world of forbidden photography.

He's brave. Fighting Hodgkin's Lymphoma for the past five years, he continues to produce one outstanding article after another.

And he's resourceful. When it comes to performing research, interviewing sources, and getting the facts, Neal is unmatched.

That's why I assigned him "The Photographer's Guide to the Eye," which appears in this issue. I figured nobody could better investigate how advances in vision research can be used to understand and improve photographic technique.

I had no idea Neal's own medical battles had left him with eyes that were not just dry, but in a very real sense, dying, slowly and painfully day by day. And there seemed to be little doctors could do for him and the thousands in similar straits.

As it turns out, no article Neal has produced in his 30-year writing career will so profoundly affect lives—including his own.

I'll let Neal pick up the story…

My eyes were dry as marbles when I squeezed between the tall metal shelves upstairs in the UC San Diego Biomedical Library.

AN ARTICLE FOR POP PHOTO TURNS UP A SERUM THAT EVEN TOP DOCTORS DIDN'T KNOW ABOUT

I haven't been able to produce tears for three years, and although I was wearing prescription goggles to hold in moisture, the dryness and pain never stop.

Still, I was determined to find the journal I'd come for. Just as I was pulling it from the shelf, I noticed another, *Current Eye Research*.

Curious, I flipped it open. The first headline I saw blew me away: "Albumin Rescues Ocular Epithelial Cells from Cell Death in Dry Eye." First sentence: "Because autologous serum is useful for the treatment of severe dry eye…"

Dull medico-babble? Hardly. These were the most beautiful words I'd seen since my long-ago wedding invitation.

Autologous serum is what you get when somebody spins your blood in a centrifuge and separates the plasma (serum) from the red blood cells.

Mixing this albumin-rich, home-grown elixir with saline and using it for customized eye drops has been going on all over the world for 10 years, with ongoing research by Brazilian, Indian, and Japanese scientists. Dry eye in those countries is a huge and growing problem, because so many diseases that go untreated can attack, and shut down, the eye's tear-making apparatus.

But this solution (because Big Pharma's not involved?) is not as well known here in the United States.

I've had two bone marrow/stem cell transplants. The unremitting pain in my eyes, mouth, and bones effected by the last one hasn't let up for 1,095 days. Though none of my doctors had heard of serum eye drops, when I told them about the studies, they wrote me a prescription.

The only pharmacy I could find in the country that mixes this potion is Leiter's in San Jose, CA, a well-known compounder of unusual remedies. The medical center at UCSD tested me for AIDS and hepatitis, drew a bag of blood, cultured it for a week to make sure it was free of infectious diseases, then spun it down and separated the serum. Leiter's filtered it and added saline for a 50/50 solution.

Eighteen bottles of the precious concoction soon arrived by courier.

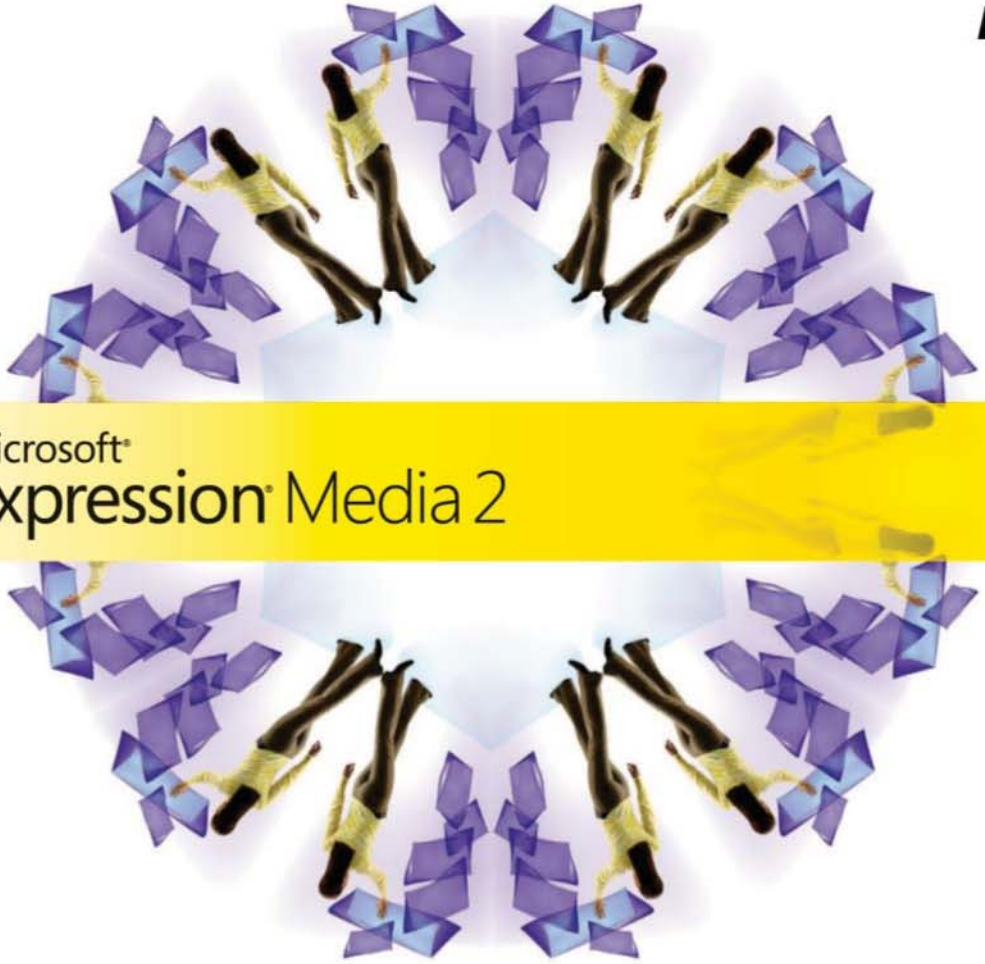
I dropped my own blood serum into my eyes, and they felt great. A miracle? A placebo? Does it matter?

It's still too soon to say if these drops will heal my eyes, though I'm optimistic. I hope this small personal advance—as well as this column—will help spread the word about these drops and bring relief and hope to others.

None of it would have happened without the assignment for Pop Photo. That's the miracle.

ROBERT BENSON, WWW.ROBERTBENSON.COM

Microsoft



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– Peter Krogh,
Photographer. Author,
The DAM Book, Digital Asset Management for Photographers

Touchy-Feely

$400, street ■ www.panasonic.com

Options are great, but sometimes all those buttons and menus can slow down your shooting. That's why Panasonic's 10.1MP touch-screen Lumix DMC-FX500 rocks. It takes composing on the LCD to the next level: To focus, just touch your subject on the monitor. On-screen sliders let you set the shutter speed and aperture with a brush of a finger. **HOT:** Option to use either touch-screen or joystick controls, 5X optical zoom, manual-exposure mode, 25mm wide-angle lens, on-screen keyboard for customizing your image file names. **NOT:** If you lose the included stylus, all that touching might smudge up your LCD.

Tilt-a-Whirl

$1,900, street ■ www.nikonusa.com

Take a photo of a skyscraper with a regular lens, and you'll end up with a building that gets ever more narrow at the top. So if you're serious about architectural photography, use a tilt-shift lens to fix your perspective. Nikon's 24mm f/3.5 Nikkor ED is a great place to start. **HOT:** Shifting range of +/–11.5mm, tilting range of +/–8.5 degrees, and revolving range of +/–90 degrees. Three extra-low-dispersion glass elements minimize chromatic aberration and improve sharpness. **NOT:** Tilt-shift lenses have always been pricey, and this is no exception.

It's Alive

$6, street ■ www.kodak.com

Film diehards, rejoice! Kodak is keeping the flame alive, and continues to improve its popular Portra 400 films. **HOT:** The new versions of the Portra 400 (NC and VC) have a finer grain, for subtle color and natural skin tones in lower light or when using a flash. As the name suggests, this film is perfect for portraits. **NOT:** As with all films, it's getting harder to find local processing and printing that consistently delivers high quality.

OUR EDITORS' PICKS

HOW-TO

Hang your photos straight.

Hang & Level will make sure everything's all lined up. ($20, street; www.hangandlevel.com)

Introduce trick photography

to your kids with the Digital World Cam. Its Stealth Shot technology lets them play around with night vision and time-lapse modes. ($88, street; www.unclemilton.com)

Let your photos light the way

when they are carved and transformed into a night light. (Starting at $45, direct; www.lightaffection.com)

Stand and store your camera

with one device: a camera case that doubles as a tripod. Why didn't we think of that? ($10, street; www.standpouch.com)

Be a Photoshop shortcut whiz,

no memorization needed. Just slap Keyboard Shortcut Skins onto your laptop or desktop and edit as fast as you can. ($30–40, direct; photojojo.com/store)

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THE GOODS HIGH 5

1. Start a photoblog

Free ■ www.blogger.com

Photoblogs let you keep a diary of picture-taking adventures and share it with friends and family. And it doesn't take a geek to start one. First, sign up for a Gmail account. Use this to log in at Blogger, where in a three-step process you: (1) name your blog; (2) choose a template design; (3) start posting images (from your hard drive or online) with text. Within minutes, you're a blogger.

2. Archive family photos

Free ■ www.shutterfly.com

You probably have a hard drive backing up your images. But for all those family albums of holidays and weddings, how about an approach that lets you back up and share the pictures? At Shutterfly, you can upload unlimited images, retrieve them forever in print or low-res form, and make the album available for ordering prints to anyone you choose. The price? Free. In fact, Shutterfly gives you 25 free prints when you sign up.

3. Make custom mini business cards

$20, direct ■ www.moo.com

Need business cards for freelance photography? Calling cards for friends? Or just want some mini copies of photos? Printing company MOO will send you a batch of 100 matte, personalized, 1.1x2.8-inch cards with your photos on them, either uploaded directly to the MOO site or linked over from your Flickr account. Choose up to 100 images and write a greeting for the back. In about a week, you'll be handing out your flashy new cards.

4. Sell your photos

Free ■ www.istockphoto.com

Don't let your best photos gather dust on your hard drive. Use them to earn cash through an online stock agency. At iStockphoto, for instance, just register, read the tutorial, take a quick quiz, and then start submitting images for the site's approval. Once you're up and rolling, you'll earn up to $105 on a single image each time it's downloaded. iStockphoto pays you by check, PayPal, or its specialized Payoneer debit card.

5. Make a photo book

Starting at $20, direct ■ www.mpix.com

If every picture tells a story, imagine the tale a book of pictures tells. Mpix makes it quick, simple, and very inexpensive to print your own photo book, complete with captions. Sizes range from 5x5 to 8.5x11.5 inches, with 20 to 50 pages, and all sorts of hard and soft covers. Simply download the software, choose from the various page layouts and templates, and you're on your way to being a published photographer.

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HOW I SHOT THIS

DOGDAYS

A YOUNG PHOTOGRAPHER IS RIGHT ON TRACK

At 25, Chris Detrick already has more great shots under his belt than many of us will take in our lifetimes. As a high school student in Loganville, PA, he began shadowing photojournalists at Pennsylvania's *York Dispatch* newspaper. Soon after graduating from the University of Missouri's photojournalism program, he was hired on full-time at the *Salt Lake Tribune* in Salt Lake City, UT. You can see more of his pictures at www.chrisdetrick.com.

Q. Was this part of a larger project?

A. This was the final project for a picture-story class I took in college. I saw that there was a dog racing track in Kansas City, so I made some contacts there and told them that I wanted to follow a greyhound trainer. Most people, when you mention greyhound racing or anything related to greyhounds, have a lot of negative

PHOTOS BY CHRIS DETRICK; INTERVIEW BY DEBBIE GROSSMAN

THE OUTTAKES

1. Great exposure, but the third dog is out of focus, and the composition's not quite there. **2.** Detrick tried to pan but, at 50 mph, it was a no-go.

assumptions. I wanted to see if the rumors of abuse were true. My contacts introduced me to one of the trainers; at the time he was 18 years old. He was still in high school, but he was at the track almost 80 hours a week. He took such great care of those dogs. He was taking better care of 66 dogs than I've seen a lot of people take care of dogs at their houses.

Q. What camera and lens did you use?

A. I was using a Canon EOS-1D and Canon EF 300mm f/2.8 (non-IS version) with a 1.4X extender. That makes it about 420mm.

Q. How did you compose the shot?

A. On Fridays and Saturdays they run about every 15 to 20 minutes. The dogs are running 45 or 50 miles an hour, so each race is finished in about a minute. Because there are so many races, I had a lot of time to play around and find the best angle. Since they're going so fast, I really had to be prepared and know exactly where on the track they'd be running.

Q. How did you set your camera?

A. It was midafternoon and there were a couple of nice shafts of light shining on part of the track, so I positioned myself where I knew the dogs would be running into the light. I was at ISO 400 and f/7.1. I used a smaller aperture to give me more wiggle room with the focus in case I didn't nail it. Also, the dogs run on different planes, and I wanted more than one dog to be in focus. Given the ISO and the aperture, I used the highest shutter speed I could: 1/4000 sec. There are a lot of variables you can't control when photographing racing greyhounds, but a little bit of luck worked in my favor.

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2008

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Text by Kathleen Davis

1 st Place

Light Tunnel

This isn't the photo 38-year-old Texan LOWELL GRAGEDA set out to take on his second visit to Shanghai last winter. The automotive engineer decided to take a packed commuter train to capture a few evening cityscapes. He was so impressed with the lights in the tunnel that he returned later when the train was less crowded and positioned himself near the widow to catch a long exposure as they whizzed by. **Tech info:** Fujifilm FinePix S2 Pro and 16–50mm f/2.8 AT-X Pro Tokina lens with Kaesemann Circular Polarizer MRC. Exposure, 1/3 sec at f/2.8, ISO 200.

2nd Place

Storm Trooper

The Boy Scout motto, "Be Prepared," serves photographers just as well. Pro shooter and graphic designer ELEANOR CAPUTO, 46, of Jackson, CA, would have missed this gorgeous photo opportunity if she hadn't been traveling with her gear. She noticed the scene while driving home from a photography show through Amador County, CA. To get the shot, she had to run across a highway, but the result was definitely worth it. **Tech info: Canon EOS 30D with EF 28–135mm f/3.5–5.6 IS USM Canon lens through Cokin P-series ND filters. Exposure, 1/125 sec at f/7.1, ISO 400. Minor adjustments made in Adobe Photoshop CS2.**

3rd Place

Swing Shift

JAKE VRONA, 21, a college student from Olympia, WA, doesn't like heights. But that didn't stop him from getting on the Ferris wheel at Navy Pier during a visit to Chicago last summer. While shooting cityscapes, he noticed the ride below him and captured an image he would have missed if he had stayed on the ground. **Tech info: Nikon D80 with AF-S 60mm f/2.8 Micro-Nikkor lens. Exposure, 1/80 sec at f/5.6, ISO 100. Converted to black-and-white and adjusted contrast in Adobe Photoshop CS2.**

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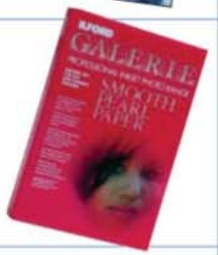

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SKY STITCHES

How to sew up the big picture

We blame it on the prairies.

We live in an area with horizon-to-horizon views where the land stretches to infinity and the sky soars high above. Photographing this expanse of sky and land is difficult, even with superwide-angle lenses. In the past, we had to choose between capturing a sliver of land with the big sky above, or a sliver of sky with the big landscape below, though not both in the same photo.

But with digital cameras, it dawned on us that we could easily stitch together two photos, one of the sky and one of the land, to give us the big expansive views we love in a single photo.

Sky stitches are very easy to blend, because the area of overlap (the sky) is amorphous and indistinct, making errors in image alignment easy to mask. A side benefit is that the files are large and can be printed really big.

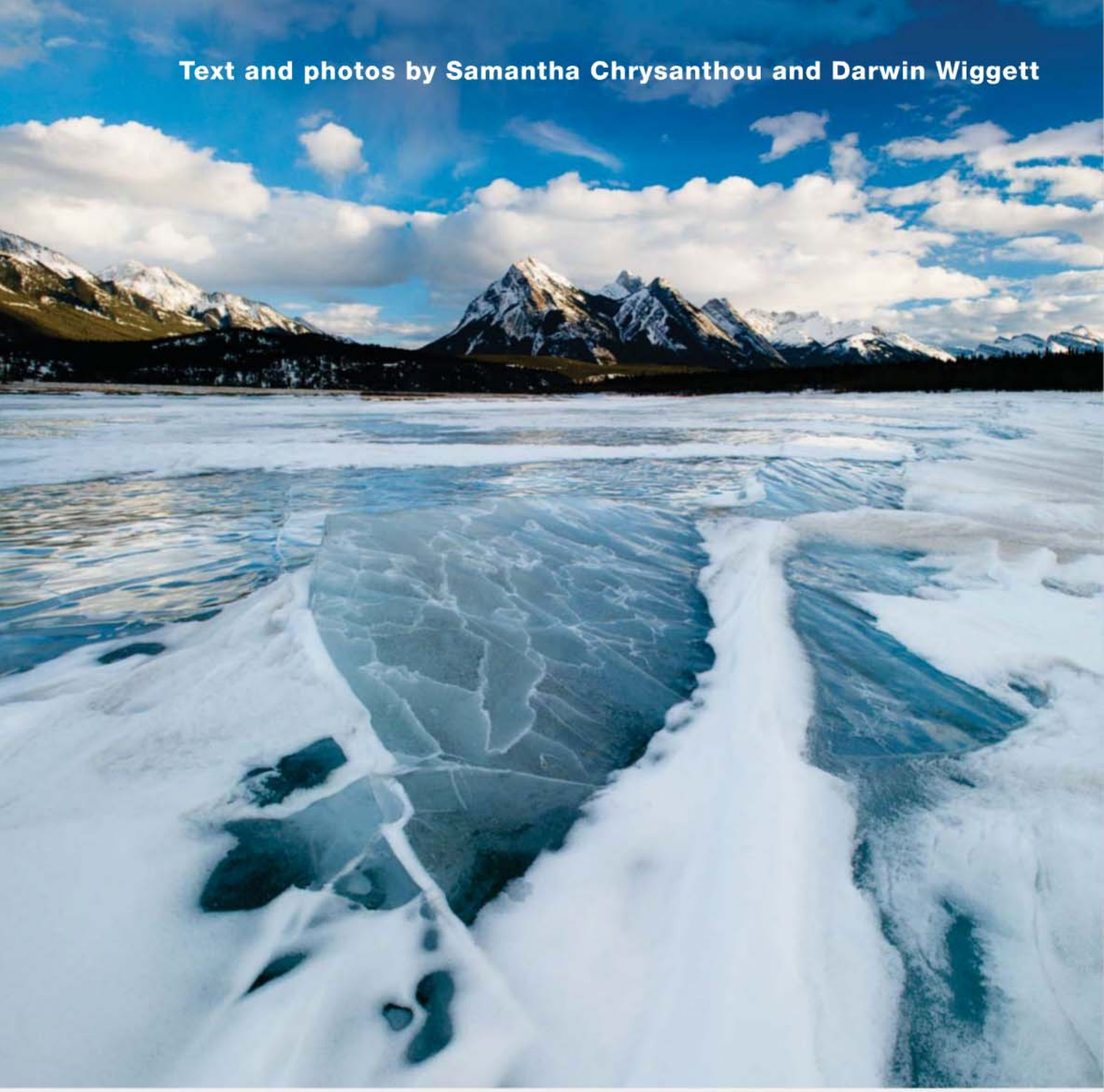
Sky stitches are easy to capture in the field, and relatively simple to combine in image-editing software. Here is how we do it.

Skinny or square?

If you photograph a scene with your camera in vertical format, then the final resulting image will be a narrow, tall, rectangular panorama.

DARWIN WIGGETT (NIAGARA FALLS); SAMANTHA CHRYSANTHOU (ABRAHAM LAKE)

Text and photos by Samantha Chrysanthou and Darwin Wiggett



◀HORSESHOE FALLS FROM TABLE ROCK VIEWPOINT, NIAGARA FALLS, ONTARIO, CANADA: Look for cloud formations that continue the shape and direction of landforms for a compelling sky stitch. Components made with a Canon EOS-1Ds Mark II with 20mm f/2.8 Canon EF lens, 1/6 sec at f/11 through Singh-Ray Gold-N-Blue polarizer, ISO 100.

▲ABRAHAM LAKE, KOOTENAY PLAINS, ALBERTA, CANADA: The stitch can be made in the foreground area as we did here by putting the seam in the lake ice. Components made with a Nikon D200 with 17–55mm f/2.8G IF ED Zoom-Nikkor at 19mm (approx. 28mm equivalent). 1/8 sec at f/14 through Singh-Ray LB (warming) polarizing filter, ISO 100.

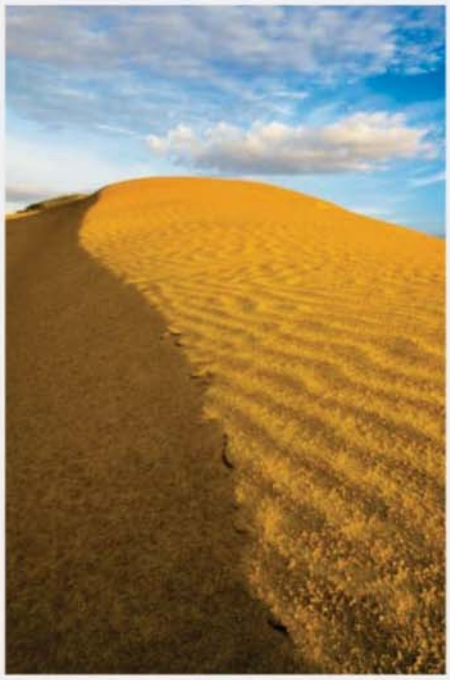
If you hold your camera in a horizontal format, then the final composite will look like a square.

The choice of whether to go skinny or square often can be dictated by the subject matter: Large square images will give the photo a sense of stability and work well with stationary objects, whereas narrow verticals can provide a forced perspective and exciting energy.

In the field

Sky stitches can be made with any camera or lens. We have even made them using telephoto lenses, but we usually find that wide-angles give us the best results.

GREAT SANDHILLS NEAR SCEPTRE, SASKATCHEWAN, CANADA: For skinny stitches, include foreground that juts into the sky for a dynamic composition. Canon EOS-1Ds Mark II with 24mm f/3.5L Canon TS-E (tilt-shift) lens, 0.6 sec at f/16 through Singh-Ray LB polarizer.



Look for interesting skies that have some character or drama in the clouds. We try to create compositions with diagonals across the frame to help move the eye though the entire picture space. We also look for foreground elements that continue the sense of movement created by the clouds or that mirror the patterns and shapes happening in the sky.

Once you've decided on your foreground and sky, mount your camera on a tripod and tilt it up and down to get a sense of composition. Adjust your zoom to achieve the necessary coverage—remember that the focal length must be the same for both photos.

Start with the foreground landscape, but include enough sky to fill at least 20 percent. Make sure that no foreground elements such as trees or rock formations extend into the sky beyond the top of the frame—they will be hard to align in the final stitch.

Expose for the foreground and check the histogram to make sure you've lost no highlight or shadow detail. Make exposure adjustments as necessary, and if the sky is very bright relative to the land, use a split neutral-density filter to even out the exposure.

After you shoot the land, tilt your camera up, this time keeping at least 20 percent of the land. If you're using an ND filter, reposition it to be sure the gradient lines up with the horizon's new position.

In the computer

Any software that allows stacking of images on separate layers will work to make sky stitches. If you have Adobe Photoshop CS2 or CS3, you can use the Photomerge command to do stitches automatically. In CS3, choose File > Automate > Photomerge.

Set Use Files and click Browse to select your two images. At the bottom of the dialog box check Blend images together. In the Layout section we almost always use Reposition Only because this gives us the most amount of each picture area possible. Now click

DARWIN WIGGETT

A Lighting System That's Out of This World

Photography is all about problem solving, and the more tools that you have at your disposal, the more problems you will be able to solve efficiently. That is the premise behind the Calumet Travelite flash system. This comprehensive lighting system begins with two self-contained monolights, a 375w/s unit and a 750w/s unit.

What makes the Travelite system so special is its vast selection of dedicated accessories. Whether you're shooting portraits or products, you'll appreciate the range of reflectors that allow you to go from high-key to super-soft in one simple motion. Changing the angle and direction of light is equally easy with a variety of grids, snoots and barn doors. These light modifiers are also compatible with Calumet studio flash systems and Bowens flash systems. For unlimited flash possibilities, a rechargeable Travel-Pak is available that allows up to 300 full-power flashes from a single charge.

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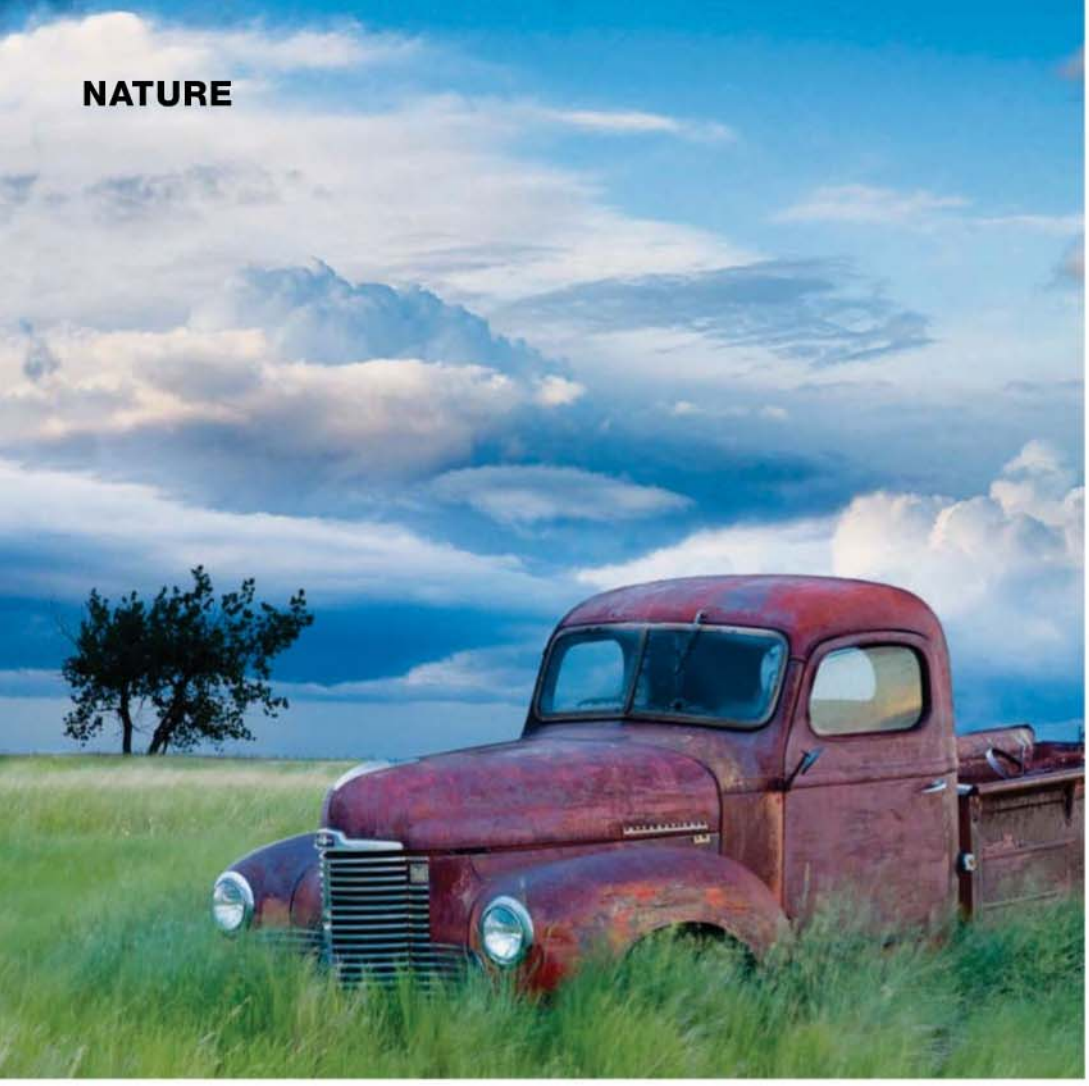

OLD FARM NEAR EMPRESS, ALBERTA, CANADA: Sky stitches result in large files that can be printed big—this combined picture made with 10.2MP files ends up at about 15 megapixels. Nikon D200 with Sigma 17–70mm f/2.8–4.5 DC Macro lens at 62mm, 1/3 sec at f/16 through Singh-Ray LB Polarizer, ISO 400.

OK, and Photoshop will build the sky stitch. The results are often perfect, but if it's not what you expected, retry the stitch in Photomerge using the Auto setting in the Layout dialog box.

Once Photomerge gives you what you want, look at the picture at 100-percent view and scroll to check the seam. (At smaller magnifications, sometimes it will look as though there is a break in the seam, but once you zoom back to 100 percent, the seam usually disappears.)

If all looks as it should, flatten the layers (Layer > Flatten Image) and save your picture. Finish the photo as usual by adjusting color, saturation and contrast. If the stitch did not work, you can try doing it manually in Photoshop using layers and layer masks.

See www.PopPhoto.com/SkyStitch for detailed step-by-step instructions.

If you don't want to use Photoshop, you can find inexpensive (or free) panoramic stitching software that will usually blend the two images well—and automatically. We sometimes do this using the PhotoStitch software that's included with many Canon cameras.

If you use PhotoStitch, we recommend merging the images using the Images Scanned in Sections setting; the Panning setting often loses too much image to the correction of parallax errors.

Samantha Chrysanthou gave up her lucrative career as a lawyer to pursue her passion for writing and photography. See more of her work at chrysalizz.smugmug.com. Darwin Wiggett gave up his low-paying job as a research biologist for the even less lucrative job of full-time nature photographer. Check out his website at www.darwinwiggett.com.

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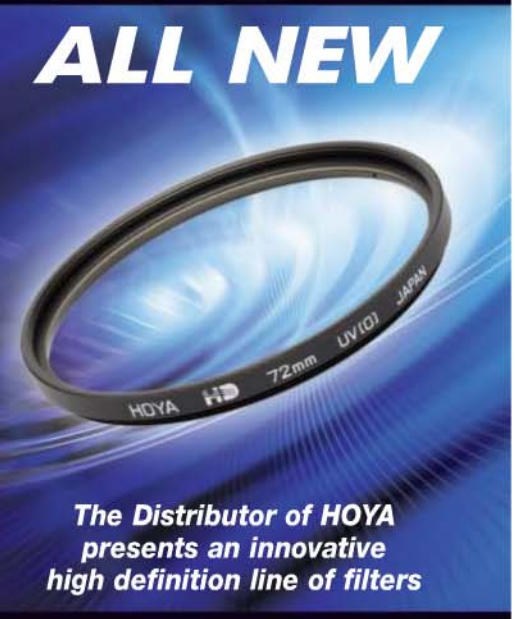

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 By Lori Fredrickson

COLORADO

Put the city in your rearview mirror

Before this month is out, we'll all know a lot more about Denver. It's the setting for the Democratic National Convention (Aug. 25–28). While images of the Mile High City fill our TV screens, you may want to try an "unconventional" approach, focusing on nature and old-time charm—out of town. Here are three photogenic destinations that are just day trips from Denver:

1 Victorian West. The authentic backdrops of 19th-century mining towns await an hour west of Denver. Two-thirds of Georgetown (pop. 1,360) is restored Victorian buildings—nearly 200 in total. Curling up its nearby mountain valley is a steam locomotive on the Georgetown Loop Railroad. Take the interstate instead of riding—the train only makes a brief stop—to Silver Plume (pop. 195), for desolate ghost-town images of empty mills and mines carved into cliff faces. Try unusual angles, such as a landscape through a window (as photographer David Morgan did, above). Main Street, a photo gold mine of old buildings, runs north of the highway across from the train line. Don't miss a field of wildflowers near the Sopp & Truscott Bakery.

2 Red Rocks. Just 15 miles west of Denver, Red Rocks Park and Amphitheatre is famous for its concerts—this month, acts from James Taylor to Jethro Tull to My Morning Jacket play nighttime shows in the red sandstone theater. But during the day there are amazing photo ops amid the crimson, craggy, natural formations that stand up to 300 feet tall, in the park surrounding the theater. Take one of the numerous trails, such as the one leading straight up to the adjacent mountains, for a sky-high perspective.

Early morning and late afternoon offer the best light to capture sandstone cast in a fiery glow. But mountains bordering the park to the west throw a shadow over the bowl and lower regions of the park as the sun sets, so don't arrive too late. (For info: www.redrocksonline.com; 720-865-2494)

3 Mt. Evans. Twisted, gnarled bristlecone pines, the oldest trees on earth, make for dramatic abstractions and landscapes. Hard to find elsewhere, you can shoot hundreds on Mt. Evans. The most dazzling of Colorado's "Fourteeners" (mountains higher than 14,000 feet), Mt. Evans is also closest to Denver (34 miles west), in the Front Range of the Rocky Mountains. Visit Echo Lake, a basin of deep blue set 10,000 feet above sea level, just off the Mt. Evans Scenic Byway. Then turn south on Highway 5 to the Mt. Goliath Research Natural Area, with easy hiking and many bristlecones. Try shooting black-and-white to bring out the texture of the exposed wood. Further south on Highway 5 is Summit Lake. In its craggy rocks, you're likely to spot bighorn sheep and mountain goats, especially in the morning and evening. (For info: www.mtevans.com; 303-567-3000)

DAVID MORGAN

For more about visiting Denver, contact www.denver.org; 303-892-1112.

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BEFORE

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NOTONE

Everything looks better in black-and-white

By Debbie Grossman

Reading Digital Toolbox every month, you might think I have a love affair with Adobe Photoshop. But one thing I hate is using it alone to convert color images to black-and-white. Sure, you can fiddle with Channel Mixer's infernal sliders, geek out with Calculations, or shuttle between the presets of Photoshop's mediocre built-in b&w conversion tool. But none of these is intuitive, and it takes a lot of effort to get decent results.

If you do a lot of b&w conversions, or if you want to, a plug-in is a very good idea. Alien Skin's Exposure 2 is one of my favorites because it lets you replicate a long list of great-looking film stocks, as well as easily make your own b&w and split-toned versions. (For the truly nostalgic, the program also comes with a module that will let you replicate old-school color film, too.) Exposure 2 works with Photoshop, Photoshop Elements, and Corel's Paint Shop Pro Photo XI. Here are four great ways to make better-than-average monochromes, and for the

heck of it, one fun re-colorization. To do it yourself, download a 30-day trial at www.alienskin.com.

1. Choose your contrast.

In the black-and-white film days, you'd choose your contrast level when you printed. Exposure 2 lets you choose between high- and low-contrast versions of the film. Then head over to the Tone tab to tweak it further using your choice of sliders or curves. Here's Kodak's low-light film, T-MAX P3200, with normal contrast (left) and low contrast (right).

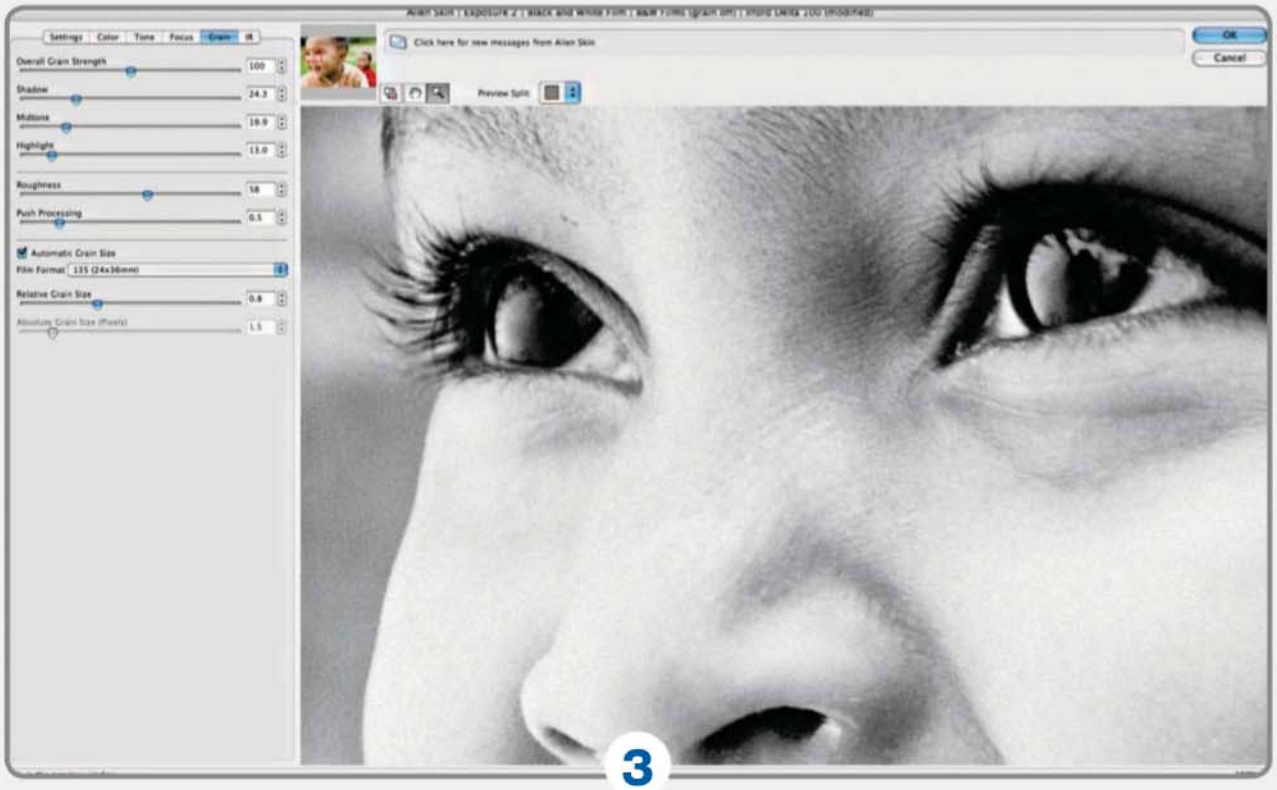
2. Add some tone.

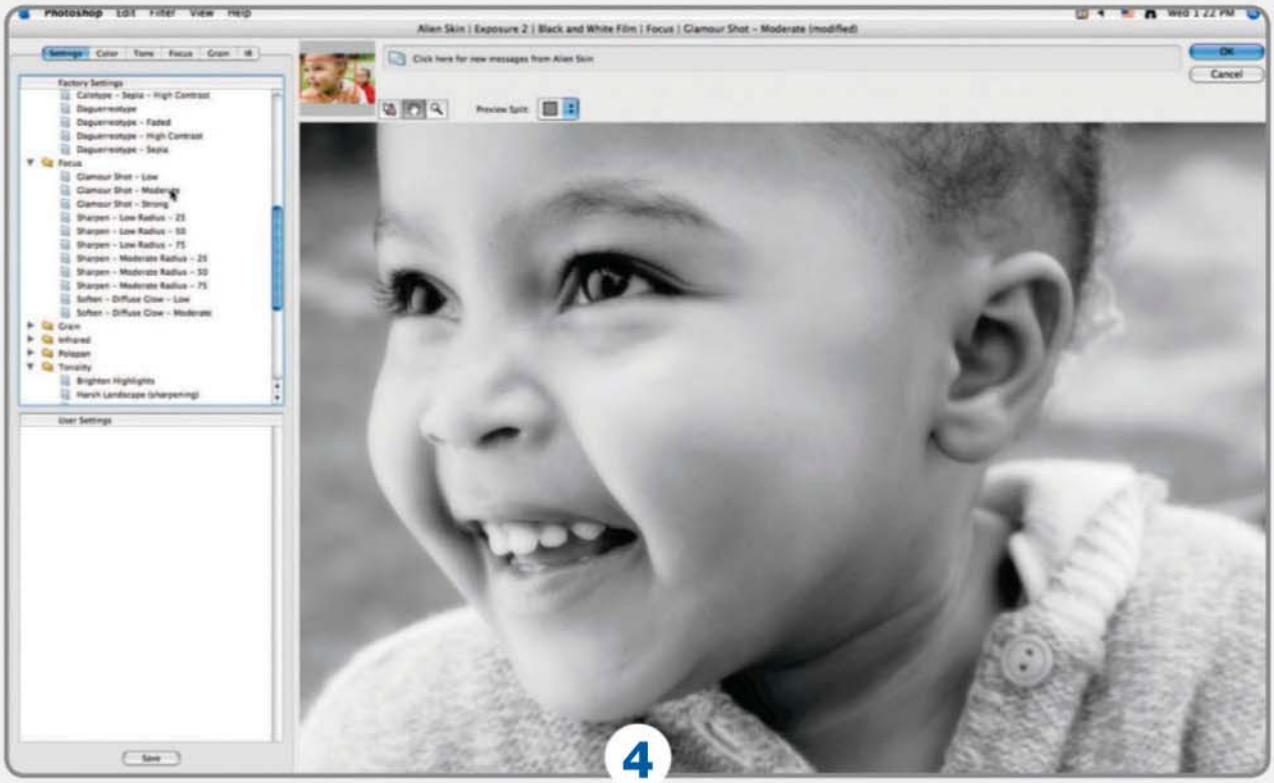
A little tone in the highlights and shadows can add subtle depth to b&w, and if done with a light

enough hand, will make your photos more three-dimensional without being cheesy. Start with Exposure's Selenium Warm/Cool split as a preset, then, in the Color tab, pull the effect back until it's just barely noticeable.

3. Control the grain.

To take charge of the amount of grain you'd like in your shot, first choose one of the grainless presets. This one's Ilford Delta 100. Then click the Grain tab, and move the Overall Grain Strength slider until you like the amount. From there, control how much grain you want in the highlights, shadows, and midtones. Scale the grain to make it look like you shot 35mm, medium-format, or 4x5 film, or imitate the effects of push-processing.





4. Glam it up.

Going black-and-white in a portrait can be an easy way to flatter a subject. After all, without color, reddish blemishes and uneven skin tones are quickly rendered invisible. Want more dreaminess? Use the Glamour Shot preset in the Focus tab. This version is moderate, with a little extra contrast added to make her eyes stand out.

5. Or go back to color.

If you must—and we know you'll find it hard to resist—try out the Fujichrome Velvia setting in Exposure's Color Film module. It's bright, it's contrasty, it's saturated, and it's the direct ancestor of the default JPEG setting on your digital camera.

By Peter Kolonia

FLICKER FLASH

LIGHT FLIGHT: Canon's 580EX II Speedlite and Nikon's SB-800 Speedlight, shown here, both include stroboscopic flash modes. (Nikon calls it Repeating or RPT flash.) The Canon provides up to 200 pops per second; the Nikon, 100.

To capture movement sharply, go stroboscopic

Want to photograph a moving subject so that it's *not* blurred and yet preserves a clear sense of motion, rather than seeming frozen in space? Try stroboscopic flash.

Like high-speed flash syncing and wireless TTL flash, it's one of those seemingly byzantine flash techniques that most photographers never get around to mastering. Here's what you need to know.

Stroboscopic flash uses multiple flash pops to capture a moving subject relatively sharply and repeatedly as it travels across a single frame. A feature of many high-end flash units, stroboscopic flash requires working at night or under very low ambient light.

Backdrops should be simple, uncluttered, and dark. So, to ensure adequate separation of subject from background, pick a light-toned subject. You'll probably want space between subject and backdrop, as well—if they're too close, the flash might hit the backdrop, bumping down the contrast and visual impact.

Strobo flash relies heavily on trial-and-error to find the best mix of camera and flash settings, as well as subject speed. For that reason, it's easiest if you're shooting with a DSLR (and not a film camera), because its LCD will show you instantly if your settings are going in the right direction.

NO PLAIN PLANE: Lars Hagberg made this image with a Canon EOS 20D, 16–35mm f/2.8 Canon zoom, and 580EX Speedlite. His exposure: f/14 at 1/3 sec, ISO 100, with a 30Hz flash frequency.

Start in your camera's manual-focus and exposure modes, and preset the focus and a shutter speed long enough to include the number of flash pops you want to record. Then fine-tune overall exposure by adjusting the aperture and ISO settings accordingly. Shutter speeds are typically 1/4 sec or longer, so to keep the subject relatively sharp, use a tripod.

For flash control, you have two main considerations: flash frequency (a.k.a. pops per second or Hz) and power (full, 1/2, 1/4, etc.). The faster your subject, the higher a flash frequency you will need. For moderately fast subjects, start at 8 to 15 pops per second. For fast-moving athletics, try between 15- and 40Hz. Anything higher, and the individual images smear into a blur. To capture the trajectory of the paper airplane, above, Lars Hagberg used 10 pops across a 1/3 sec exposure (or 30Hz).

The more pops, the dimmer each will be, so for higher frequencies, boost your exposure by setting a higher ISO, larger aperture, or moving the flash and subject closer together. (For troubleshooting tips, visit www.PopPhoto.com/strobo.)

Stroboscopic flash is a huge battery drainer, so use fresh cells, and wait 15 to 30 seconds between pops to give the batteries time to completely recycle.

Your biggest challenge? Finding a fresh subject that benefits from strobo flash. Forget such clichés as golf swings or pirouetting ballerinas. Someone breaking a rack of pool balls (shot from above), a diver performing jackknives into a pool at night, or a kid going crazy above a trampoline all could make amazing images.

LARS HAGBERG

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SIGMA

OUR WORLD

Liz O. Baylen / Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in The New York Times and Los Angeles Times.

Photo data: SIGMA APO 120-400mm F4.5-5.6 DG OS HSM. Exposed for 1/2500 second at f/5.6

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS

A duck settles on the reflecting pool in front of the Lincoln Memorial.
This humorous moment was captured by a telephoto zoom lens that incorporates Sigma's original OS (Optical Stabilizer) function. Compatible with digital SLR cameras, this lens reveals its strength when taking close-up shots. SLD (Special Low Dispersion) coated glass effectively corrects chromatic aberrations. Super Multi-Layer Coating reduces flare and ghosting. The HSM (Hyper Sonic Motor) provides silent, responsive autofocus action and full-time manual focus override.

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SIGMA

OUR WORLD

His aesthetic charm was more dazzling than the summer sun.

Katsuo Hanzawa / Born in 1945 and a freelance photographer since 1974. With a focus on advertising, Hanzawa has worked on a wide variety of projects ranging from TV CF, magazines, and CD jacket covers. He has published a large number of photo collections including "INDIA," "Happy?," and "Son of the Sun" and has been actively photographing gravure models and singers since 2008.
Photo data: SIGMA 50mm F1.4 EX DG HSM, 1/250 second exposure at F2.8.

KATSUO HANZAWA SHOOTS THE WORLD WITH A SIGMA LENS.

A young man who personifies the unabashed freedom and endless potential of his generation. This captivating portrait was taken by a Sigma lens, a large aperture prime lens with a standard focal length of 50mm, ideal for digital SLR cameras. Boasting a superior peripheral brightness and capturing sharp images with high contrast, the F1.4 enables the photographer to express a wide range of effects ranging from landscapes to portraits with attractively out of focus backgrounds. Molded glass aspherical lens elements help correct possible sagittal coma flare and provide superior optical performance through the entire focusing range. This lens incorporates an HSM (Hyper Sonic Motor), which ensures a quiet and high-speed AF as well as full-time manual focus override.

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Text by Laurence Chen
Photo by Eric Myer

FIREPOWER

Add light, square your frame, and ignite your creativity

Want to fire up your photography? Try using flash in broad daylight and composing for a square. Los Angeles-based photographer Eric Myer (www.ericmyer.com) did that in this portrait of a man showing off his homemade flame-thrower.

A commercial shooter, Myer's passion in his personal work is for photographing ordinary people getting together in what he calls "a gathering of tribes." Each year he picks a "tribe" that interests him and turns up where they gather.

Unlike when he's working for a client, often he has no idea how these images will turn out. "That's the fun of the creative process—when you think you know what it will look like, and then a different result makes it more interesting," he says.

One such gathering: Burning Man. The annual event in Nevada's Black Rock Desert attracts plenty of colorful people, and most of the action takes place at night. "I wanted to give it a different spin," Myer says. "I wanted to shoot portraits during the day."

And this pro didn't want snapshots. He built a wagon to carry a portable electric generator and his studio lights, hitched the wagon to a bike, and rode around making portraits with an assistant.

Though Myer originally created this image on film (Fujichrome Velvia 50) using a Hasselblad 500C, he explains how you can make a portrait like this using a DSLR and accessory flash.

1 Shade your subject.

Eliminate the harsh shadows of direct sunlight by positioning your subject in the shade. Since Myer was shooting at midday and there were no trees or other natural shade-providers in the desert, he built an opaque 4x8-foot folding foam-core scrim, then shot with it clamped to a stand (or held by his assistant) to cast an open shadow over his subject.

2 Underexpose ambient light.

Meter and set your ambient light exposure 1 stop under medium gray. You can do this by dialing down the camera's exposure compensation by –1 EV, but setting your exposure manually will be more consistent. Your DSLR has a maximum shutter speed for flash syncing. Normally this is 1/200 or 1/250 sec, but if you use your camera maker's dedicated accessory flash, you may have a "high-speed sync" feature that lets you go faster. To underexpose at the right shutter speed, you may need to reduce your ISO and/or stop down your aperture.

3 Soften the strobe.

Myer's lighting consisted of a Dyna-Lite M1000er power pack and a single 4040 flash head, fitted with an extra-small Chimera softbox and softbox grid for a gently spotlit look. If you're using a hot-shoe flash, use a sync cord or wireless controller to get it off the camera; the Chimera Speed Ring ($43, street) will let you mount it in a softbox. For the full benefit of the softbox, use a dome diffuser on your flash, too.

4 Overexpose the flash.

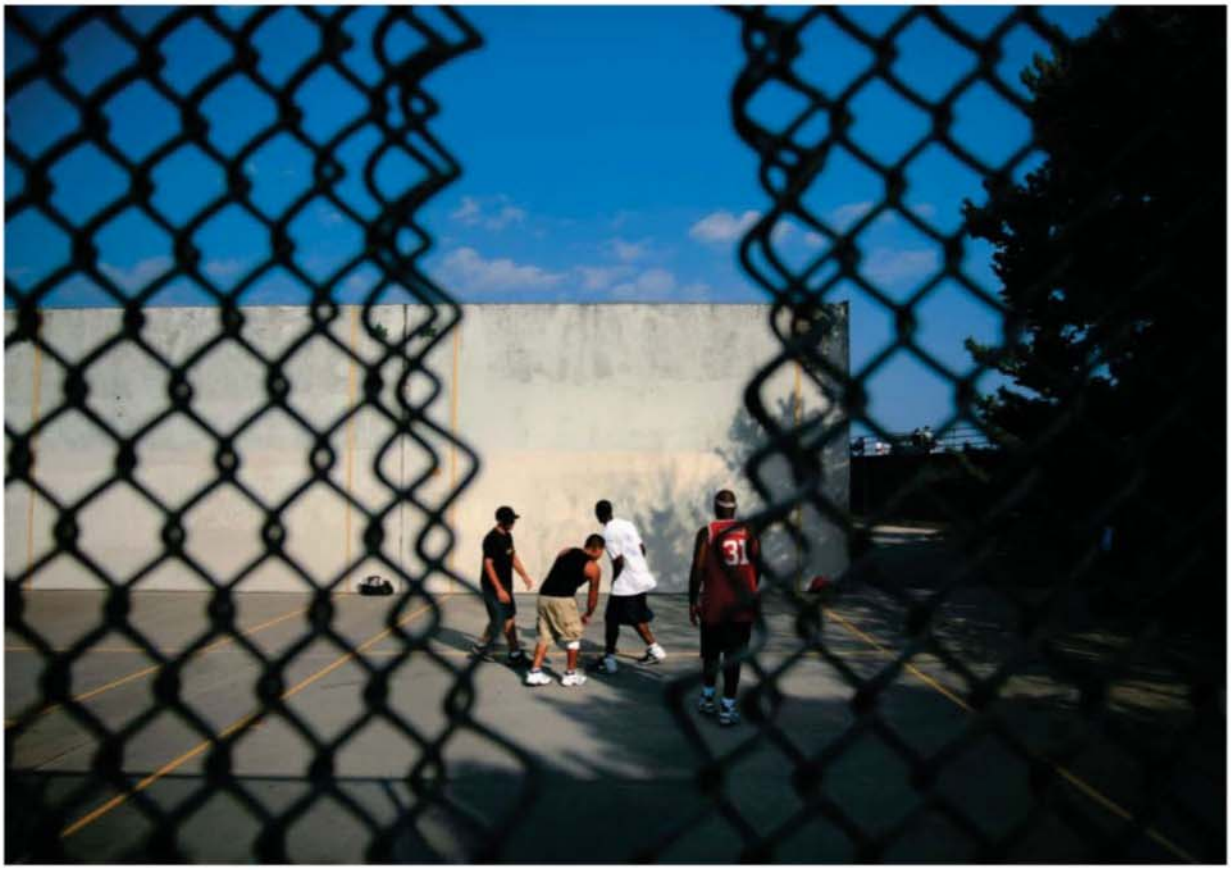
Once you position the flash, set it on manual with the power high enough to make the subject just stand out from the background. Take some test shots to fine-tune the look you want. In this photo, there was plenty of detail in the flames because the midday sun balanced the light of the fire. Against a darker sky, getting the right mix of flash and fire might be trickier.

5 Compose for a square.

Having shot this format since he was 13, Myer has an innate sense of what works in square compositions. "I like the formality of the square for portraits," he says. But unlike rectangles, which give the eye plenty of room to wander, mastering the square takes discipline. Now that he shoots with DSLRs, Myer uses a black-mask focusing screen with a square aspect ratio in his viewfinder to ensure that the elements of a scene work compositionally. (You can get a similar effect by taping off part of your viewfinder or LCD.) Then he simply crops his image square on his computer.

ERIC MYER, WWW.ERICMYER.COM

SIGMA



OUR WORLD

Liz O. Baylen / Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in several major newspapers. Shooting data: SIGMA 18-125mm F3.8-5.6 DC OS HSM, 1/1600 at f5.6.

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS.

In New York's Coney Island, the summer sun dances beyond the fence. As summer begins to fade, a group of young men play handball in a dazzling patch of light. This urban scene was captured by a Sigma lens, a compact, high ratio zoom lens designed exclusively for digital SLR cameras that incorporates Sigma's original OS (Optical Stabilizer) function. The use of SLD (Special Low Dispersion) glass and aspherical lenses produces high image quality throughout the entire zoom range. The super multi-layer coating reduces flare and ghosting. This lens incorporates HSM (Hyper Sonic Motor), which ensures a quiet and high-speed autofocus.

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By Debbie Grossman & Dan Richards

Totally unrealistic color

Crop

Before▲
After▼

LITTLE BIRDS...

Kevin Carden
Kernersville, NC

The problem: Yes, yes, we know we're always running feature and how-to stories exhorting you to *add drama to your landscape photos!* But you can have too much of a good thing. This beachscape certainly says warm sand and blue sky in capital letters, but it's way oversaturated for our taste. We also think it distracts from the real subject, the merry line of sandpipers strutting along water's edge.

What now: Working with the original file, we cropped so that the birds are larger in the frame. We used the Shadow/Highlight tool in Adobe Photoshop CS3 to tone down highlights, then used Curves to add some warmth to the sand (but not too much) and some more blue to the water (but not too much). We were going for a more natural effect, but did we now make it too dull, Fix fans?

Next time: Look for a happy medium in tweaking your photos.

Tech info: Canon EOS Digital Rebel XT with 28–135mm f/3.5–5.6 Canon EF IS lens, 1/400 sec at f/11, ISO 100. Edits such as blue gradient added to sky/ocean, and yellow to sand, in Ulead PhotoImpact.

Before▲
After▶

...AND A BIG BIRD

Gilbert M. Gillespie
Mount Pleasant, SC

The problem: The pendulum swings the other way with this lovely study of an egret that's just too subtle—the bird simply doesn't stand out enough. Also, the subject is centered, and you know how much centered subjects can bug the Fix Team.

What now: We used Curves in Photoshop to brighten the egret and bring up contrast. In doing so, we noticed that the bird's head and beak were just a little soft, so we used Smart Sharpen for local sharpening. We were in a quandary about cropping to place the bird off-center—if we maintained a horizontal format, it would have meant losing most of the bird's reflection, which is vital to the picture. But then we made like a Hasselblad shooter and cropped to a square, which keeps most of the reflection.

Next time: A little touchup can go a long way, so don't be shy. For the purists out there, let us remind you that this is just the darkroom equivalent of going to a higher-contrast paper, and doing a little dodging during printing.

Tech info: Nikon D80 with 70–300mm f/4.5–5.6G AF-S VR Zoom-Nikkor, 1/160 sec at f/10, ISO 100.

You can follow our fixes step-by-step at www.PopPhoto.com/TheFix.

Text and photos by Bryan F. Peterson

HIGHLIGHT

How to make studio still lifes without a studio lighting setup

Conventional wisdom says photographers should nap—not shoot—when the sun is high. I say, "Wrong!" Harsh midday sun can give you the ultimate in available-light photography and images that viewers would swear were shot in a pro-caliber studio.

This strawberry photo is a case in point. And it can be duplicated by just about anyone. I used several bottles of carbonated water, a clear glass tank, a macro lens, a wireless shutter release (cable works too), and a highly reflective, silver cloth reflector. Of course, you'll also need a strawberry and plenty of direct sunlight.

Start by spreading a silver reflector—whether metallic cloth or aluminum foil—on a table located in direct sunlight. A simple white reflector won't produce enough illumination, and the resulting picture would be flawed by the overly contrasty top light for which midday is notorious.

Next, fill the tank (or a clear vase) with bubbly water and place it right on the reflector. Now, position a seamless, colored backdrop behind the tank, so that it's fully lit by the sun overhead. For this backdrop, you can use poster-size paper from any art supply store: Pick a color that contrasts with your subject.

Mount your camera, with macro lens, on a tripod. In manual-focus mode, preset the focus point to where you will drop the strawberry.

Set a small aperture for adequate depth of field and a fast shutter speed that will freeze the moving subject. I started at ISO 200 and the meter read 1/500 sec at f/10. The aperture was fine, but I wanted a faster shutter speed. To obtain it, I relied on the magic of RAW, and actually shot at f/10 and 1/2000 sec, a 2-stop underexposure. Then, in postprocessing, I "recovered" the 2 stops by adjusting the exposure sliders in software.

When all is set, ask an assistant to drop the strawberry, while you operate the shutter release. It took about 50 drops, most of them total rejects, to get this jewel.

TRIAL AND ERROR: As with most moving subjects, this low-tech technique for a high-tech studio look needs many exposures—in this case, dozens—to nab a keeper.

NYI Photography Graduate Paul Kline Followed His Dream!

NYI's home study course prepared Paul for a successful career in commercial photography.

Paul Kline always wanted to be a professional photographer, but he wasn't sure which area of photography was right for him. A friend recommended the New York Institute of Photography's **Complete Course in Professional Photography**, and Paul decided to enroll because the course provides students with solid training in basic techniques, as well as a broad education in the many different specialty areas of photography.

As he completed NYI's program Paul decided to develop his skills in commercial and editorial photography. While still completing his training, he began to build a solid base of professional clients. His first clients were primarily small businesses and professional organizations, and as his business grew, he began getting photographic assignments from ad agencies, stock photo agencies, and magazines. He also frequently travels around the world for photographic assignments—a recent job took him to Egypt and the Ukraine.

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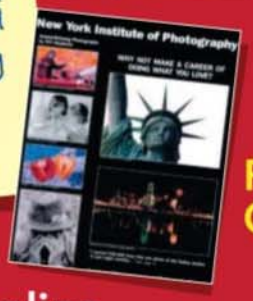
Photograph by NYI Graduate Paul Kline

"NYI was a great program for me. It helped to focus me—not a lot of places give such a broad education that quickly teaches you what you enjoy." – Paul Kline



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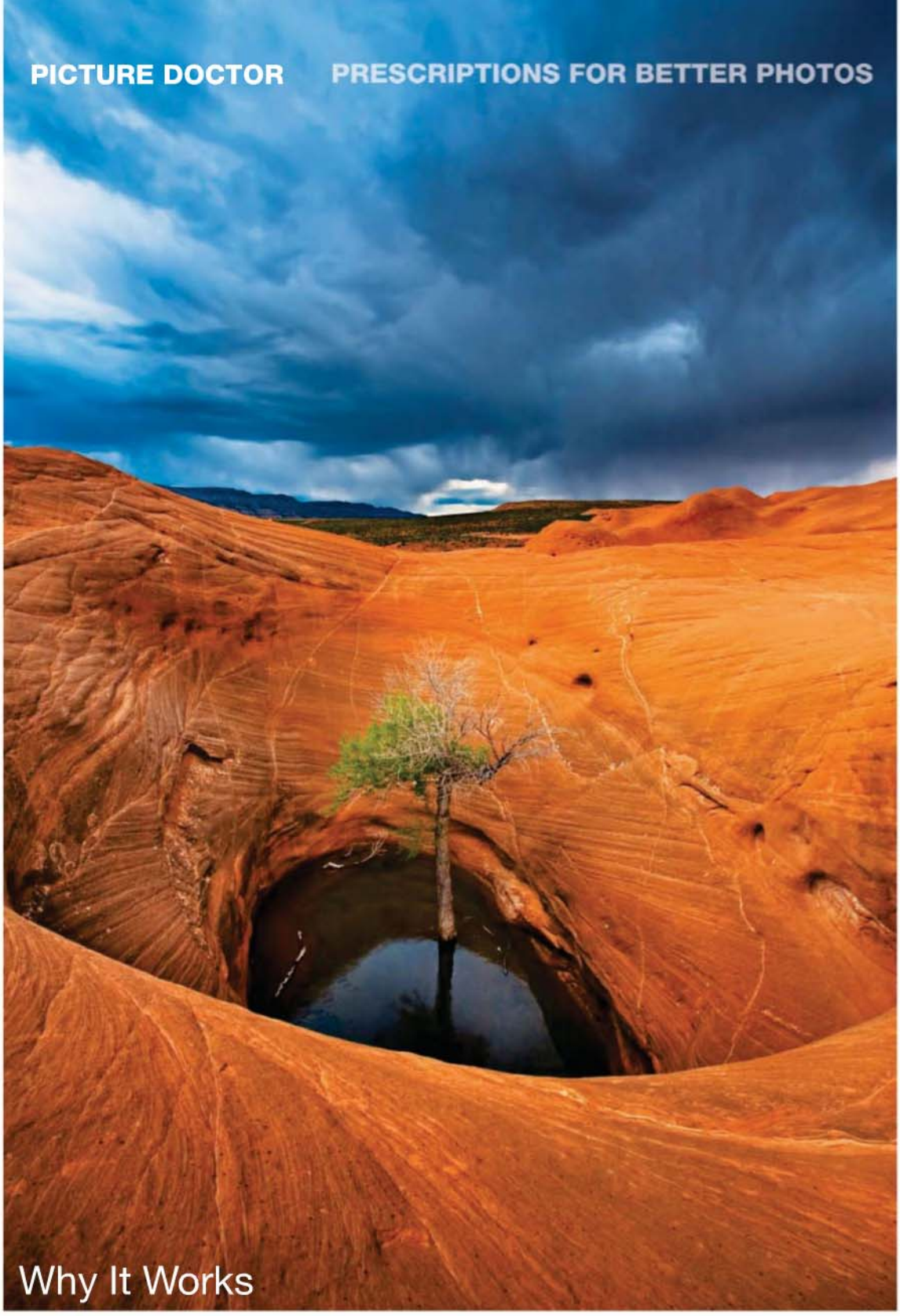

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Why It Works

■**Fundamentals:** Rule of Thirds placement, plus dynamic curves and diagonals. ■**Rule of Thirds:** A dramatic demonstration of the effectiveness of the compositional rule, this picture also has three layers—foreground, more distant rocks, and sky—making up the thirds. ■**Curves and diagonals:** Notice how they draw your eye around the photo, and from the near layers to the far layers. ■**Complementary colors:** Yes, the saturation has been goosed up, but in this case it works to form a powerfully tense contrast between the red sandstone and the purple sky. ■**Surprise!** The cottonwood tree growing out of the rock is an unexpected feature that you perceive suddenly. It helps give a sense of the true scale of the rocks.

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8 Ways to Go Shootin' in the Rain

If you're willing to risk getting wet, shooting outdoors on rainy days can open creative doors that are locked at drier times. These opportunities work for all kinds of photography: city, rural, or wild. Here are eight rewards for venturing out.

1 Views in the rain usually have a pastel, soft-focus look, since the raindrops scatter light.

2 Raindrops splashing into puddles and ponds can convey the spirit of rain. Experiment with shutter speeds for different effects.

3 Capturing rainrops in flight adds a sense of motion. To record the drops as dynamic streaks rather than static dots, look for a dark background and use a shutter speed around 1/30 sec, depending on the focal length of the lens—generally, the longer the lens, the longer the streak. Again, experiment with shutter speeds.

4 Colors on wet surfaces really pop when you use a polarizing filter on the lens.

5 Storms can have remarkable clouds and amazing light displays. If the sun is close to the horizon, see if it lights up the underside of stormy clouds and makes the rain glow orange.

6 If you like shooting reflections, just look down at the puddles.

7 Water drops clinging to surfaces can add sparkling highlights to your subject, or become the subject themselves in macro closeups.

TIMOTHY EDBERG (2)

8 And finally, if you're lucky, you might find a rainbow—everybody's favorite! —*Timothy Edberg*

Lose Weight Fast!

Lens cases are good for protecting expensive optics and keeping things from banging together in a gadget bag. They can be heavy, though, and their extra bulk may force you to use a bigger, heavier bag. Thick sports socks (such as the Roc Soc made by Columbia Sportswear) are an alternative. They don't provide the same hard-shell level of protection, of course, but they're light and durable, and fold up when not in use. They're also handy for protecting camera bodies, lightmeters, and flash units. Go with poly-blend fiber rather than all-cotton to avoid lint. —*Jon Sienkiewicz*

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Photos by Clayton Mansnerus; text by Peter Kolonia

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Standing on a hotel room balcony on Waikiki Beach in Oahu, HI, Clayton Mansnerus looked out toward the palms, sand, and ocean beyond. He was shooting away with his Canon PowerShot S70 digital compact, taking typical, touristy vacation pictures, at first oblivious to the graphic fantasia playing out below him. Then, because it felt kinda cool being 30 stories up, he leaned over the balcony railing and looked straight down. Wow! Line, color, and a sexy, vortexy depth all in harmony.

Mansnerus held the S70 over the balcony railing and, fighting off a gnawing vertigo, carefully composed a scene using the camera's tiny LCD screen.

His central challenge: Using the camera's widest focal length (28mm equivalent) to capture the entire scene, without including any distracting clutter around the image edges. He carefully pivoted the camera to line up the balcony railings with the far-off sunburst that encircled the pool.

When everything looked right, he fired off a few shots, drew the camera back onto the balcony and then clicked Review. "I couldn't believe my luck," he recalls.

Was it luck? "As with most interesting photographs, there was a degree of luck involved," he says.

But Mansnerus has noticed that when he tweaks the camera's point of view and gives it an unusual vantage point upon a scene, visual magic happens. In the photos on these pages, it's looking straight down—but that's just one of many options. You can get interesting results by positioning the camera to view a scene in any way that the human eye normally can't. Such positions might be:

- Placing the camera at ground level for a worm's-eye view.
- Placing it high for a bird's-eye view.
- Shooting straight up or straight down.
- Putting the camera inside something such as an oven or refrigerator, and shooting *out*.

Achieving a compelling vantage point doesn't necessarily mean going to outlandish extremes like dangling the camera on a rope into the Grand Canyon. Photographing a typical street scene from the highest rung of a stepladder, for example, will show more of the tops of cars and pedestrians than we're accustomed to seeing, and for that reason alone, our eyes will find the photo at least unusual, and at best compelling.

Moral? If your pictures of an interesting subject are anything but, perhaps you haven't found the right vantage point.

Clayton Mansnerus is a 43-year-old process engineer from Freedom, CA. For more of his work, visit www.photo.net/photos/clayton.m.

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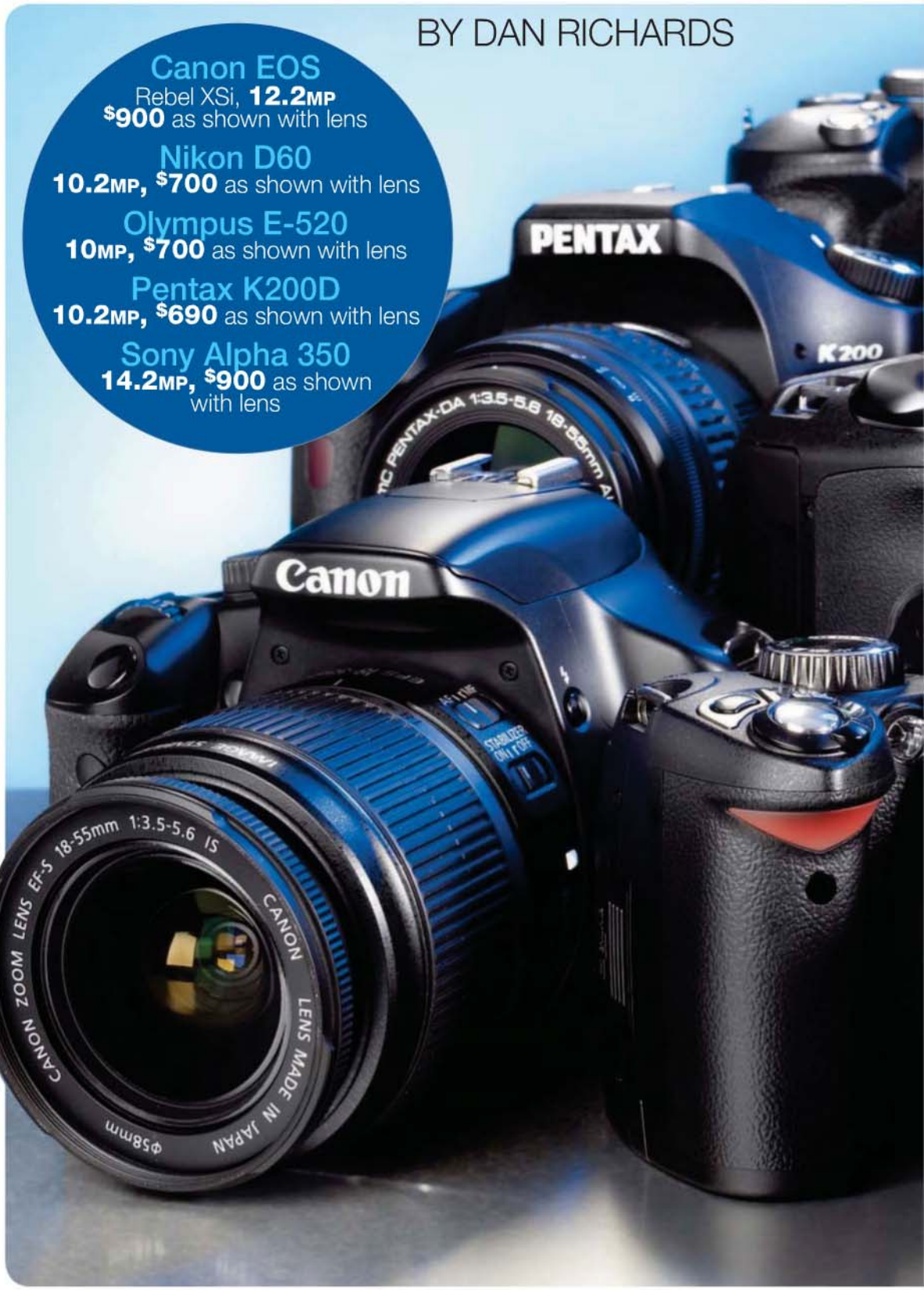


Five affordable DSLRs vie for honors in the "step-up" class

If you're a serious shooter looking to move on up to a better DSLR—with more resolution, faster firing, advanced features like in-camera image fixes and live view—but have been scared off by the $1,000 price barrier, fear no more. An entire class of DSLRs has appeared at this intermediate level, none of them more than $900, street—with a kit lens. And every one of these five comes with image stabilization right out of the box, through either a shifting image sensor or moving elements in the included lens.

These models, whose resolution ranges from 10MP to 14.2MP, are also ideal for the first-time DSLR buyer who wants more camera than you get in entry-level 6MP or 8MP cameras. And, for those weaned on digital compacts, three models have live view.

They're not perfect, to be sure: All have plastic bodies, not designed for really heavy-duty use, and they rely on menus for many controls. Still, on balance they are excellent values.

Here are the factors we used to rank these cameras.

Image Quality: We measure this by objective Pop Photo Lab tests of resolution, noise control, and color accuracy. We look at highest-quality JPEGs, as well as RAW files converted with the respective manufacturers' software. To provide a real-world analog of these measurements, we photographed a model and a bouquet of flowers in our studio under the same conditions for each camera, with a neutral gray in the background, using automatic white balance. The only adjustment we made on the JPEGs was a small tweak of levels in Adobe Photoshop CS3. So these images are an accurate gauge of the kind of picture you could take with the cameras right out of the box. We also made RAW-to-TIFF conversions of the same shots, with more extensive adjustments, to show the level of image quality you can get. See these TIFF images at www.PopPhoto.com/DSLRshootout.

Ease of Use: We consider how the camera handles, placement of controls, click-to-click speed, logic and readability of menus, and viewfinder quality, among other factors. Live view (and its performance) counts here.

Control: Camera controls for making the shot, as well as the fixes you can perform in-camera after the shot, are evaluated. We tested the image stabilization of the cameras with individual zoom lenses set to the same 35mm equivalent focal length, about 82mm.

System Flexibility: Simply put, this means how much stuff is available for the camera—lenses, flash units, and other accessories—and how well those items integrate with these specific models.

TONY CORDOZA

CANON

BOTTOM LINE: It's more than the sum of its parts—and those parts are very good.

EOS REBEL XSi

THE MOST POWERFUL REBEL YET KEEPS THE COMPETITION AT FULL BOIL WITH LIVE VIEW AND STABILIZED KIT LENS.

EASE OF USE: While not greatly changed from the XTi, the control layout seems to work better, and the grip is more hand-friendly. The bright, high-magnification finder makes for great optical viewing; the big 3-inch LCD affords a superb live view, though with too much menu-hopping for the setup and AF selection, and some delay for AF. The menus are among the most readable and best organized we've seen. We just wish the XSi had the "nose wheel" (second command dial on the back) of other Canon EOS cameras. **Rank: 2**

CONTROL: Scads of it during shooting. The AF's 9-point diamond pattern now has a high-precision central cross sensor for better accuracy in focusing high-speed lenses. The burst rate, 3.5 fps, ties the Olympus for leader. The XSi is also the first Rebel with a true spotmeter, and the first with a DIGIC III processor and 14-bit A/D conversion. It has both a self-cleaning sensor and software dust deletion. The Picture Styles menu gives you wide leeway in adjusting and customizing JPEG profiles, and you can shoot any of them combined with RAW. But you can't adjust RAW files in-camera and convert to JPEG. We were underwhelmed by both the nonadjustable Highlight Tone Priority and Auto Lighting Optimizer, whose effects we found minimal. **Rank: 2**

SYSTEM FLEXIBILITY: Vast and always expanding. But the EOS system remains alone in not providing wireless TTL control of accessory units via the pop-up flash. All the other DSLR makers here know how to do it (though Nikon didn't put it on the D60). **Rank: 1 (tie)**

WHAT'S MISSING: We've mentioned the nose wheel and remote wireless flash control via the pop-up. It could also use more weathersealing.

NICE SURPRISES: All the software that comes in the box, such as the RAW converter/editor, remote operation, browser, and panorama stitcher.

TEST RESULTS

IMAGE QUALITY: Excellent image quality throughout its ISO 100–1600 range. Resolution of 2265 lines (highest in this group) takes an almost insignificant drop to 2160 lines at ISO 800–1600. Noise went from Very Low to Moderately Low throughout the range. Color accuracy was excellent. **Rank: 1**
IMAGE STABILIZATION: We got an average handholding gain of 2.5–3 stops, which places it first in this group. **AUTOFOCUS:** Fastest of this group. While the Nikon and Sony are very close in speed, neither has the sensitivity of the Rebel, down to –2 EV. **CIPA BATTERY RATING:** 500 shots, 50% with flash. **SIZE/WEIGHT:** 5.1x3.8x2.4 in., 1.16 lb, body only, with card and battery. **CARD:** SD/SDHC. **PRICE:** $800, street, body only; $900 with 18–55mm f/3.5–5.6 Canon EF-S IS lens. **INFO:** www.usa.canon.com.

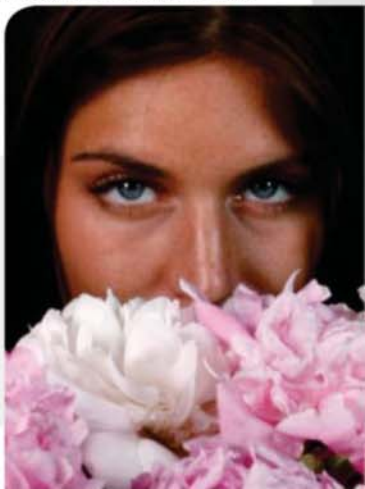


IMAGE ANALYSIS: The JPEG (right) shows a nearly perfect gray, and slight warmth makes the skin and flower color very pleasing. Image is somewhat soft; noise reduction smooths over detail in the hair, and the model's freckles are somewhat blended in. Highlights in the hair shadows are lost. In the RAW-to-TIFF conversion, a modest nudge of the sharpness slider results in a noticeable increase in sharpness, and restoration of much detail.

NIKON D60

BOTTOM LINE: Capable of fine imaging, but the path isn't as smooth as it could be.

CALL IT A SUPER-TWEAK OF NIKON'S D40X, WITH EVEN MORE IN-CAMERA IMAGE ADJUSTMENTS.

EASE OF USE: The tiny D60 is easy to grip but not that easy to use in anything but auto modes. For instance, the clumsy flash exposure compensation involves two buttons and a dial (or you can set it with a menu). Menu organization can be odd. Viewfinder magnification is on the low side, and data can be hard to see. But startup is speedy, shutter lag minimal, and AF fast. Many menu items have help screens, and you can bring up sample photos to see the effects of controls. The 2.5-inch LCD is respectable, but there's no live view. **Rank: 5**

CONTROL: The D60 is the postproduction champ of inexpensive DSLRs. A favorite feature is the in-camera conversion of RAW files, which lets you tweak things like color balance, hue, contrast, and sharpness, before saving as JPEGs. Other fixes include D-Lighting (Nikon's dynamic range adjustment), redeye removal, Quick Touchup (which works something like Auto Levels in Adobe Photoshop), and filter effects. You can even make a stop-motion movie from a series of still frames. However, you can save only Basic quality JPEGs in RAW + JPEG capture, and the only way to set Adobe RGB color space is to use a custom image profile. The burst rate for Fine JPEGs is slow for this class. **Rank: 5**

SYSTEM FLEXIBILITY: Nikon is the other 800-pound gorilla here, along with Canon. If you can think of a lens or accessory, Nikon probably makes it. But not everything's perfect: The D60 will autofocus only with AF-S lenses, and you can't control accessory units wirelessly with the D60's built-in flash. **Rank: 1 (tie)**

WHAT'S MISSING: A better in-the-box RAW converter than ViewNX—the optional Capture NX2 software is superb, but it'll cost you up to $180. And that wireless flash control via the pop-up.

NICE SURPRISES: Would you believe a self-cleaning sensor *and* software dust deletion *and* (a first) a momentary air puff near the sensor to remove dust? It has all three.

TEST RESULTS

IMAGE QUALITY: Excellent at ISO 100–1600. Resolution of 2050 lines was in the middle of this pack, but its best-in-class noise control gave it better resolution in JPEGs at high ISOs than even the 14.2MP Sony. Moderate noise at ISO 3200 dropped overall image quality to Extremely High at that sensitivity—but that's still pretty good. **Rank: 2**
IMAGE STABILIZATION: With an average gain in handholding leeway of 1 to 3 EV, it ranks second to the Canon or Sony.
AUTOFOCUS: Essentially tied with the very fast Sony in speed and sensitivity (down to –1 EV). But, with only 3 AF points, it can't touch the Canon in across-the-frame tracking. **CIPA BATTERY RATING:** 730 shots per charge, 50% with flash. **SIZE/WEIGHT:** 5x2.5x3.7 in., 1.22 lb, body only, with card and battery. **CARD:** SD/SDHC. **PRICE:** $580, street, body only; $700 with 18–55mm f/3.5–5.6G VR AF-S DX Nikkor zoom lens. **INFO:** www.nikonusa.com.

IMAGE ANALYSIS: The JPEG (right) has the most accurate color of the bunch—the gray is essentially perfect. But this leaves the face and flowers looking grayish, even slightly blue—we'd tweak it warmer with camera settings or in image editing. As with the Canon, noise suppression obscures detail, notably in the hair, and it also loses the small highlights in the hair shadows. RAW-to-TIFF conversion with sharpness raised slightly was quite sharp, with some detail in hair still smoothed over, and with very accurate skin tones.

OLYMPUS

BOTTOM LINE: A super buy given image quality and features, but it could be more user-friendly.

E-520

IT'S ONE OF THE LOWEST-PRICED DSLRS TO HAVE BOTH LIVE VIEW AND IMAGE STABILIZATION.

EASE OF USE: A very ergonomic camera to grip, the successor to the E-510 gets a bigger LCD: 2.7 inches. This serves as the control panel, and you can scroll around it fairly quickly to access common settings. Its Perfect Shot Preview shows a grid of photos previewing what you'll get with various settings. Live view is simple to access, and provides three AF options—but all of them involve at least a couple seconds delay in firing.

While the viewfinder has pretty good magnification, it's still tunnel-visioned, and eyeglass wearers in particular had a tough time seeing the data display without losing some of the finder image. The menus, while logically arranged, can take a lot of scrolling to find some settings. And we found it frustrating that the switch from auto- to manual focus is in a menu. **Rank: 4**

CONTROL: The E-520's image stabilization has three modes—normal, and then two for panning with the camera held vertically or horizontally—a first for sensor-based stabilization. Burst rate of 3.5 fps nominally ties it with the Canon, but it slows down after fewer shots than the Reb XSi does when set for Fine JPEGs. RAW images can be converted to JPEGs in camera, but to make various picture adjustments on the file you have to first change the camera settings—a clumsy procedure. The camera has good weathersealing. **Rank: 5**

SYSTEM FLEXIBILITY: Olympus produces an array of fine optics and accessories, including two flash units with wireless TTL capability. But the drawback of creating a ground-up system is that it will have fewer pieces than competing camera makers for the foreseeable future. **Rank: 5**

WHAT'S MISSING: Direct RAW editing controls with preview of the effects.

NICE SURPRISES: In live view, you can have the entire control panel overlaid on the image as a transparency. The image-editing software that comes with the camera provides lens-distortion correction.

TEST RESULTS

IMAGE QUALITY: Similar to the E-510's, though improvements in noise suppression resulted in Excellent image quality for both JPEGs and RAW files at ISO 100–1600. Resolution hung on to nearly 2000 lines through ISO 1600. **Rank: 3 (tie)**

IMAGE STABILIZATION: Our testers average a handholding gain of 1 to 2.5 stops, tied with the Pentax in third place.

AUTOFOCUS: Similar in speed to the E-510, which isn't surprising, the Olympus is a notch behind the Nikon—which is still pretty fast. Sensitivity, though, goes down only to EV 0. It ranks fourth overall. **CIPA BATTERY RATING:** 650 shots per charge, 50% with flash. **SIZE/WEIGHT:** 5.4x3.6x2.7 in., 1.05 lb, body only, with card and battery. **CARD:** CF and xD. **PRICE:** $600, street, body only; $700 with 14–42mm f/3.5–5.6 ED AF Zuiko Digital lens.

INFO: www.olympusamerica.com.

IMAGE ANALYSIS: The JPEG (right) at the default preset shows the highest color saturation of the bunch, and high sharpness, but makes the model look heavily tanned. We'd definitely tone it down (at least for portraits) with camera settings or image editing. You could also use a calmer JPEG profile than the one we used, Vivid, which does exactly what the name suggests. (Try Neutral instead.) RAW-to-TIFF conversion was very sharp, with good gradation and lots of detail in the hair.

PENTAX

BOTTOM LINE: While no lightweight in performance, it needs extra punch in autofocusing.

K200D

YOU MIGHT CALL IT A K10D LITE—WITH THE SENSOR AND MANY CONTROLS FROM THAT LATE, GREAT 10.2MP CAMERA.

EASE OF USE: While it has many controls in menus, the Pentax manages to be more intuitive than most other cameras in this group. The function button gives you fast access to the most common settings. The main menus have dropped the K10D's endearingly garbled contractions for full descriptions with help screens. It has a big 2.7-inch LCD, a viewfinder with excellent magnification, and a pleasantly chunky handhold. It's also well-sealed against weather. We still wish there were a second command dial, as on the K10D. **Rank: 3**

CONTROL: The Pentax has excellent in-camera RAW file editing—you can tweak white balance, image profile, sharpness, saturation, etc.—and then convert it to a JPEG (while keeping the original RAW). We also like its graphic interface for image profiles. Sensor-based image stabilization works with literally millions of lenses, and if the lens is too old to communicate electronic data, you simply enter the focal length in a menu. The Expanded Dynamic Range function helps bring out shadow and highlight detail in high-contrast scenes. What's not to love? Autofocus—while the 11-point system can track across the frame, it's the slowest of this group. **Rank: 3 (tie)**

SYSTEM FLEXIBILITY:
A huge installed base of Pentax lenses and a growing stockpile of digital and full-frame lenses makes it a formidable system. Pentax and Sony are currently in an arms race to develop premium optics, and the ones we've tested are superb. May they keep fighting it out. **Rank: 3 (tie)**

WHAT'S MISSING:
Live view. Also, a rechargeable Li-ion battery (it uses four AAs—boo!).

NICE SURPRISES:
Besides a self-cleaning sensor, the K200D has Dust Alert, which maps the location of particles and displays them in mirror image on the LCD monitor—so you can aim the blower brush accurately during cleaning.

TEST RESULTS
IMAGE QUALITY: Excellent, ISO 100–1600. While a little bit below the Olympus in resolution at 1940 lines, very effective noise reduction produced ratings of Extremely Low and Very Low at ISO 800 and 1600, respectively, with only a minor hit to resolution. **Rank: 3 (tie)**
IMAGE STABILIZATION: With average handholding gains of 1 to 2.5 stops, it tied with the Olympus at third.
AUTOFOCUS: Speeds on par with the discontinued K10D's—and the K10D was one of the slower-autofocusing DSLRs to start with. At its low-light limit, EV –1, the K200D sometimes couldn't focus at all. **CIPA BATTERY RATING:** 500 shots, 50% with flash, with lithium AA batteries. **SIZE/WEIGHT:** 5.2x3.7x2.9 in., 1.52 lb, with card and batteries. **CARD:** SD/SDHC. **PRICE:** $620, street, body only; $690 with 18–55mm f/3.5–5.6 SMCP-DA Pentax lens. **INFO:** www.pentaxusa.com.

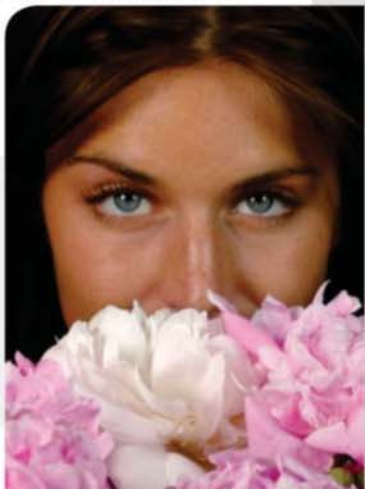


IMAGE ANALYSIS: The JPEG (right) has the second-highest saturation of the five, and high sharpness, but a slightly green color cast detracted from otherwise pleasantly warm skin tones. We'd tweak the color away from green either in-camera or in postprocessing. JPEG held onto some of the highlights in the hair shadows. RAW-to-JPEG conversion was moderately sharp, with plenty of detail and highlights in the hair, and very pleasing skin tones.

SONY

BOTTOM LINE: A great performer that's easy and fun to use, but there are noise/resolution tradeoffs at high ISOs.

ALPHA 350

THE MEGAPIXEL LEADER OF THE BUNCH, THE 14.2MP ALPHA 350 HAS THE BEST LIVE VIEW, TOO.

EASE OF USE: The clever live view lets you autofocus and fire without delay. And the 2.7-inch LCD screen tilts up and down for low-angle, waist-level, or over-the-crowd shooting. The dual sensors and split mirrors required to do so, though, make for compromises: The viewfinder is dim and a bit tunnel-visioned, and data can be hard to read, especially for eyeglass wearers. Ergonomics are excellent; the function button brings up frequently used controls quickly; menus require minimal scrolling and they bounce to the next folder when you reach the bottom. But we'd still like a second command dial and a direct control for flash output. **Rank: 1**

CONTROL: The Sony has the best dynamic-range control of this group with its Dynamic Range Optimizer, which can be set for Simple or Smart and to several levels. There's a range of image profiles, which can be further tweaked. White balance can be adjusted within the presets and set in Kelvin degrees. While a 14.2MP image file makes for a more modest burst rate of 2.5 fps, you can keep firing off standard-quality JPEGs at better than 1 fps until the card fills up. **Rank: 1**

SYSTEM FLEXIBILITY: Vast. Millions of existing lenses in the Minolta Maxxum mount work on the camera, and Sony is aggressively filling in the line with Sony and Zeiss optics, both digital-only and full-frame. **Rank: 3 (tie)**

WHAT'S MISSING: RAW-to-JPEG processing in-camera.

NICE SURPRISES: A kit lens that goes to 70mm, equivalent to 105mm in 35mm terms. Live view that turns on with a plain old switch.

TEST RESULTS

IMAGE QUALITY: While it produces Excellent resolution of 2150 lines and Excellent overall IQ at ISO 100–800, results change at higher ISOs. With noise reduction cranked up enough to get a Low rating at ISO 1600, resolution drops to 1730 lines. All three of the 10MP cameras in this test can do better than that. **Rank: 5**

IMAGE STABILIZATION: The A350's image stabilization is clearly designed for longer optics, where it shows a gain of 2.5 to 3 stops in handholding. But when tested at 55mm (to equate the effective focal lengths of all the cameras), it managed an average of 1 to 2 stops. That ranks it last, but only for the narrow test conditions of this test.

AUTOFOCUS: A hair slower than the Canon in speed, and the 9-zone diamond-pattern sensor array provides dynamic tracking across the frame. Sensitivity limit is –1 EV, whereas the Canon can autofocus in –2 EV murk. **CIPA BATTERY RATING:** 730 shots per charge, 50% with flash. **SIZE/WEIGHT:** 5.25x4x3 in., 1.49 lb, body only, with card and battery. **CARD:** CF; Memory Stick PRODuo with adapter. **PRICE:** $800, street, body only; $900 with 18–70mm f/3.5–5.6 Sony DT lens.

INFO: www.sonystyle.com.

IMAGE ANALYSIS: The JPEG (right) at default profile was sharp, and color balance reddish—the model looks slightly sunburned. A histogram check showed that some detail was clipped slightly in the shadows, although the image held onto some highlights in the hair shadows that were lost by other cameras. We'd tweak the color to be more neutral for portraits. RAW-to-TIFF conversion was moderately sharp, with some detail in the hair slightly smoothed over and pleasantly warm skin tones.

And the results...

IMAGE QUALITY

1. **Canon EOS Rebel XSi 10 points**
2. **Nikon D60 8 points**
3. **Olympus E-520 (tie) 6 points**
3. **Pentax K200D (tie) 6 points**
5. **Sony Alpha 350 2 points**

You can get superb images with any one of these cameras. Ranking IQ becomes a matter of looking at results at high ISOs.

We gave the lead spot to the Canon EOS Rebel XSi for its consistency in resolution and noise control.

The Nikon D60 had higher resolution than the Olympus E-520 and Pentax K200D, plus superb noise control.

The Olympus' and Pentax's resolution, noise, and color accuracy were so close that we called it a tie.

The Sony Alpha 350 at low-to-medium ISOs would have challenged the Canon. But at higher ISOs, noise rated Unacceptable unless heavy noise reduction was applied.

EASE OF USE

1. **Sony Alpha 350 5 points**
2. **Canon EOS Rebel XSi 4 points**
3. **Pentax K200D 3 points**
4. **Olympus E-520 2 points**
5. **Nikon D60 1 point**

The Sony Alpha 350 is a pleasure to use. Its live view, while making for a dimmer viewfinder, is the way these systems should work, with no delay in autofocusing and firing. The menus go from folder to folder by themselves, and the function button allows for rapid setting changes.

The Canon comes close behind, with a clear control layout, big menu type, and a bright viewfinder—the best of the lot. Its live view, however, causes a delay in focusing and firing.

The Pentax shows how you can do more with less, with its logical control groupings under the function button.

The Olympus, for all its buttons, is very menu-dependent.

And almost every editor who has used the Nikon D60 has found something frustrating—try setting Adobe RGB color space without consulting the manual, for example.

CONTROL

1. **Sony Alpha 350 5 points**
2. **Canon EOS Rebel XSi 4 points**
3. **Nikon D60 (tie) 3 points**
3. **Pentax K200D (tie) 3 points**
5. **Olympus E-520 1 point**

We decided that the tools for taking the shot should rank higher than postproduction fixes—you can, after all, fiddle with the image in editing software.

On that basis we ranked the Sony first, for things like its fast AF with reliable across-the-frame tracking, and white-balance adjustments galore. Its Dynamic Range Optimizer can be a true lifesaver when shooting JPEGs.

The Canon takes second on the basis of superior autofocus, its Picture Styles menu, and RAW + JPEG capture that works with any JPEG style, including black-and-white. We were very impressed with its white balance shift and bracketing controls. We do wish it had better dynamic-range controls, though.

The Nikon and Pentax are like little Photoshop work stations. With either, you can make adjustments on a RAW file and save it as a JPEG. They both have good dynamic-range fixes and image profile adjustments. We have issues, though, with their respective AF systems—limited across-the-frame tracking on one hand, slow on the other.

The Olympus' RAW-to-JPEG is far more rudimentary—you can't preview the effects of your image settings. It has good dynamic-range controls, but its autofocus is the least sensitive of the five.

SYSTEM FLEXIBILITY

1. **Canon EOS Rebel XSi (tie) 5 points**
1. **Nikon D60 (tie) 5 points**
3. **Pentax K200D (tie) 3 points**
3. **Sony Alpha 350 (tie) 3 points**
5. **Olympus E-520 1 point**

The more lenses and accessories that work with your camera, the better.

Canon and Nikon are undoubtedly at the top of the heap here.

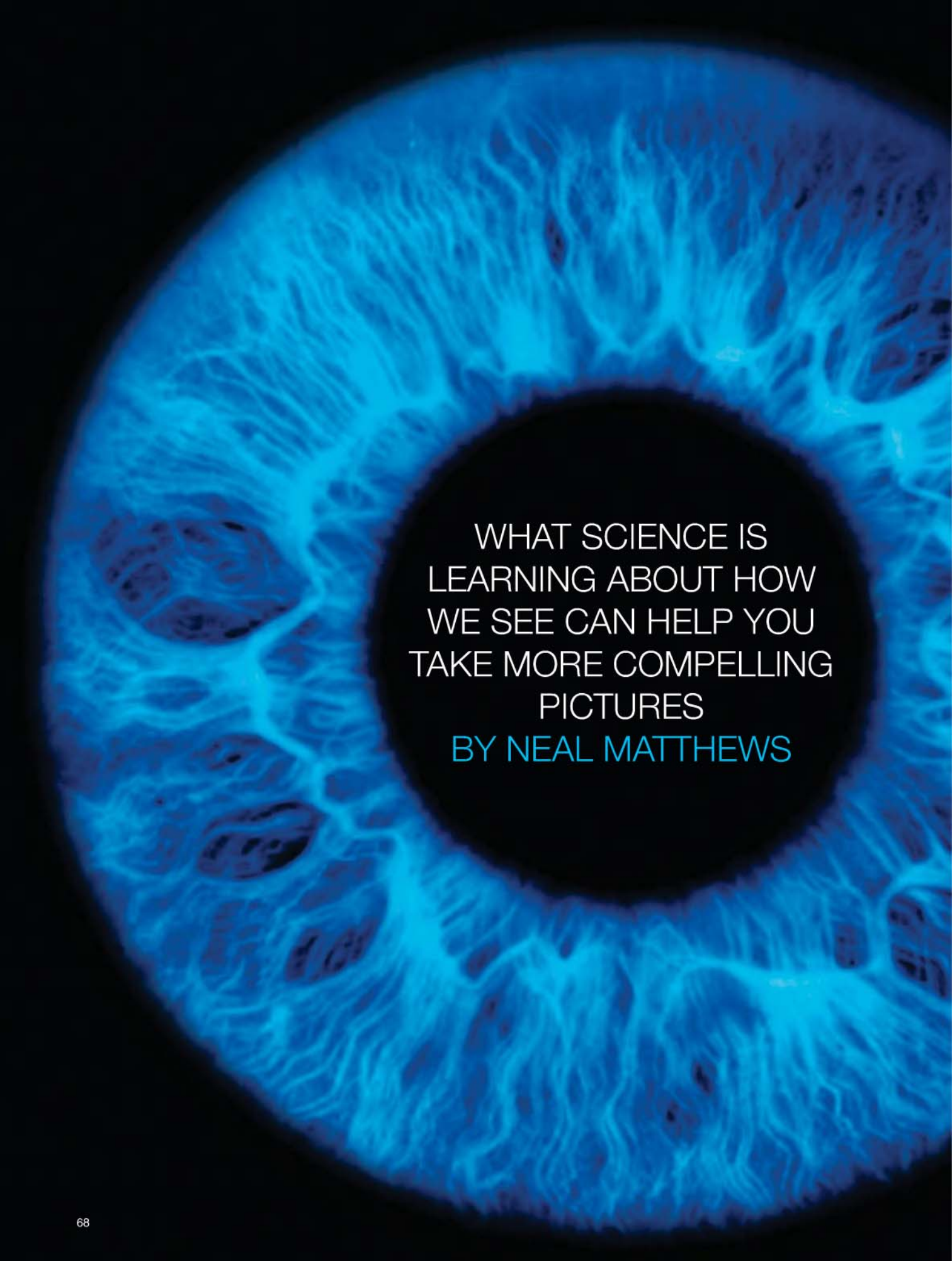
Pentax and Sony have a big established base of legacy lenses, and are both developing new optics at a good clip.

Finally, Olympus just doesn't have the lens catalog of the other makers, and there are few third-party lenses made for the system.

OVERALL

1. **Canon EOS Rebel XSi 23 points**
2. **Nikon D60 17 points**
3. **Pentax K200D (tie) 15 points**
3. **Sony Alpha 350 (tie) 15 points**
5. **Olympus E-520 10 points**

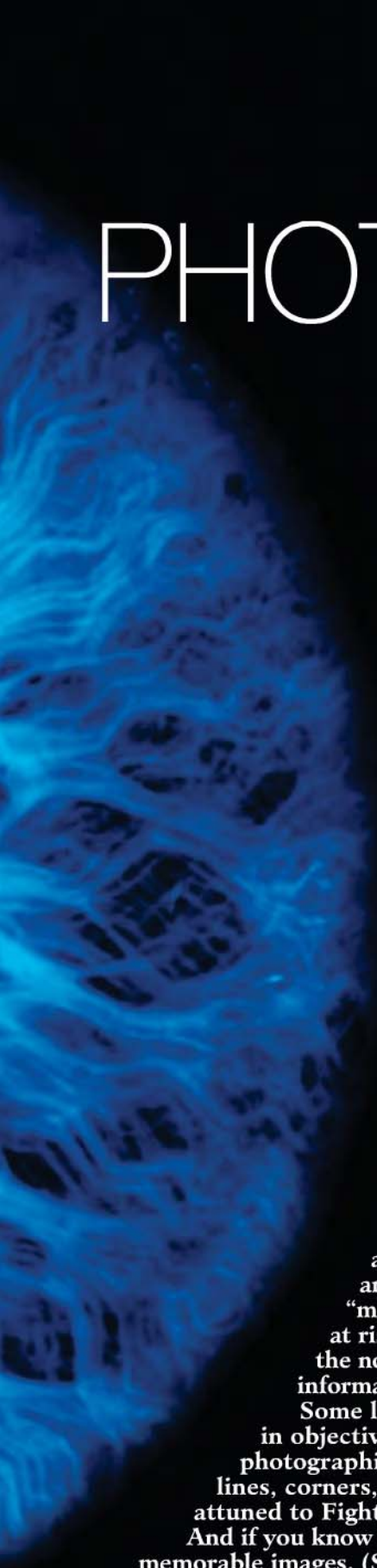
The Canon wins overall on the basis of high marks across all factors. For complete test results of these cameras, plus examples of RAW-to-TIFF images made with each, go to www.PopPhoto.com/DSLRshootout.



WHAT SCIENCE IS LEARNING ABOUT HOW WE SEE CAN HELP YOU TAKE MORE COMPELLING PICTURES

BY NEAL MATTHEWS

THE PHOTOGRAPHER'S GUIDE TO THE EYE



EYES—NOSTRILS—LIPS—SHINY THINGS.

My eyes scanned the photo of two women almost the way a monkey's would, going first to the faces, specifically features that would indicate friend, foe, or possible mate, then to the brightest objects in the image: a blue bottle, a pendant. Surprisingly, it took forever (almost three seconds) for me to look at the famous—and famously gorgeous—face in the photo, Angelina Jolie.

In this impulsive type of seeing, called "bottom-up," my eyes went first to the face of the other woman in the picture until I consciously ordered them to spend time on Jolie—"top-down attentional deployment" in scientific lingo. That's because, researchers have found, we recognize culture-defined beauty only after taking the reflexive glances all primate eyes perform within the first few milliseconds. In other words, we see first with our animal selves and then with our acculturated minds.

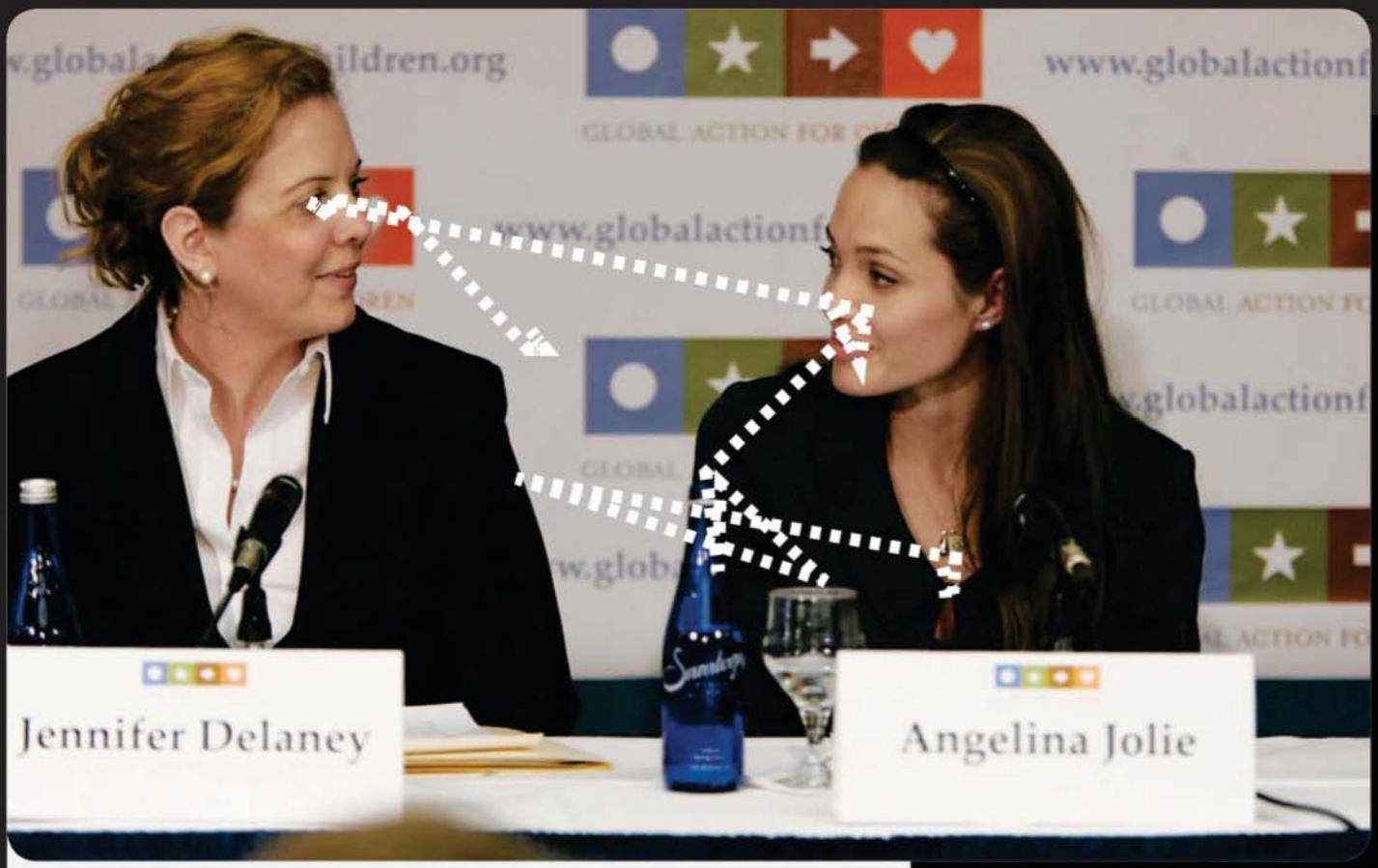
We process visual information very quickly, as the brain electronically parcels parts of images to different cortical areas concerned with faces, colors, shapes, motion, and many other aspects of a scene, where they are broken down even further. Then the brain puts all that information back together into a coherent composite before directing the eyes to move.

My eye tracks were being recorded by vision researcher Laurent Itti, an associate professor of computer science, psychology, and neuroscience at the University of Southern California's iLab (ilab.usc.edu). Professors and graduate students are performing basic research that may help develop "machine vision" for robot eyes. They've already shown how the eyes of kids at risk of Attention Deficit Hyperactivity Disorder move less methodically than the norm. They and other scientists around the world are churning out a trove of information that photographers (and camera engineers) can exploit right now.

Some long-held beliefs about what makes a good picture have been confirmed in objective experiments. For instance, now we know why you can't go wrong photographing a train wreck—the eye physiologically sharpens and is drawn to lines, corners, and junctions, as well as to faces, while the unconscious mind is attuned to Fight or Flight situations.

And if you know empirically what entices the eye, you should theoretically make more memorable images. (See the sidebars for ways to put vision theory into practice in your photos.) The key when looking through the viewfinder is to tap into the most primal attractors of attention—to just shoot without thinking and ask questions later about why it's a good picture.

PARADIS MEDIA/GETTY IMAGES/UPPERCUT



SIGHT LINES: The dotted lines represent the path Neal Matthews' eyes took in the first instant of seeing this photo from a Global Action for Children press conference. Tracked by researchers at USC's iLab, his gaze went first to the eyes of GAC's executive director, Jennifer Delaney, then zigged to Jolie's nose and lips, then zagged to shiny objects.

NATURE, THEN NURTURE

Pioneering Russian vision researcher A.L. Yarbus proved through experiments in the 1950s that people who think differently actually see differently: How they interpret the object they're looking at determines which object they move their eyes to next.

One widely accepted theory posits that when we view a scene, our brain deconstructs it into several overlays, including contrast, color, movement, shape, orientation, and other cues. Within 25 to 30 milliseconds, our brain recombines these into a "saliency map" with differently weighted hotspots rigged to our survival instincts.

A phenomenon called inhibition of return prevents our attention from coming back to a spot we've already considered until after we've scanned all the hotspots. But attention and eye movements interplay, so there's some neural system of checking off objects in descending order of salience.

"Saliency is low-level surprise," explains Christof Koch, a leading vision researcher on both the biology and engineering faculty at California Institute of Technology, who has an interesting glossary of cognition on his website, www.klab.caltech.edu/~koch. "Faces are salient, as are motion, flickering, contrast—all depending on the context. We can say with confidence where you will look within an image."

In the first 150 milliseconds of looking at a picture, those elements draw the eye. That's bottom-up seeing. Then, top-down spotlighting takes over: "Of special significance are images of biological relevance—like fear, sex, gender, aggression—which are much more dependent on training and culture," Koch says.

Tests have shown, for example, that East Asians' interpretations of facial expressions depend heavily on the expressions of people surrounding the subject in an image. For Mexicans the color blue, not black, signals mourning. These judgments happen quickly, often without conscious thinking.

Such cultural norms dictate not only the way we interpret images but the unconscious motion of our eyes when looking at them.

Most forms of eye movement are unconscious. We do a lot of things

MARK MAINZ/COURTESY OF GETTY IMAGES AND GLOBAL ACTION FOR CHILDREN

EYE FACTS

SENSITIVITY

In principle: The eye's nighttime ISO has been estimated at about 800. Since day vision is about 600 times less sensitive to light, on a sunny day your eyes have an ISO of close to 1. **In practice:** The slowest film you can buy is ISO 25, and ISO 50 is low on a digital camera. But with DSLRs now topping ISO 6400, your camera sees in the dark better than you do. So enjoy your camera's nighttime advantage and shoot when the lights are low.

without thinking about what our bodies are doing, such as walking and adjusting our posture. Koch calls this kind of action a "zombie agent," defined as "a stereotyped, rapid, and effortless sensory-motor behavior that does not give rise to a conscious sensation. Consciousness for this behavior may come later or not at all."

In top-down, goal-driven attentional mode, we move our eyes 3 to 5 times per second, about 200,000 times per day. In bottom-up, we don't consciously move our eyes, but we see 10 times faster.

For a photographer, the ideal is to appeal to both ways of seeing. How far apart are they? USC's Laurent Itti frames the scale in terms of painters: "Bottom-up is Robert Rauschenberg, top-down is Thomas Kinkade. You feel more comfortable with familiarity [Kinkade], but surprise and novelty [Rauschenberg] keep you looking."

GO APE

If you've seen particularly evocative photos on a hospital's walls, Adam Gazzaley may have shot them. "The most powerful photos are warm and comfortable, but also new and exciting," says the M.D./Ph.D., who teaches cognitive neuroscience and runs the Neuroscience Imaging Center at the University of California, San Francisco (www.gazzaleylab.ucsf.edu).

His first photographs depicted brain slices and neurons, taken through a microscope. As he studied underlying patterns in the way the brain converts images into cognition, he also developed a passion for outdoor nature photography, and has sold a lot of prints to hospitals (www.comewander.com).

Now he studies how peoples' brains light up in an MRI while they look at his pictures. His data is helping to show why our aging brains find it increasingly difficult to filter out irrelevant information: As we grow older our saliency maps tend to become more crowded and our ability to weigh different levels of importance in a scene diminishes.

His advice for taking good pictures? "You have to devolve a couple notches, to shift the balance back from top-down to seeing bottom-up," Gazzaley says. "There's a price in being goal-oriented, too top-down—you miss the flowers along the stream bank

EYE FACTS

LINES **In principle:** Eye-movement tracking shows that the eye is drawn to lines, is even more taken with angles, and returns repeatedly to corners. The Mach Effect describes how the eye searches out luminance differences by neurologically exaggerating contrast along edges. **In practice:** We love lines, especially horizons. So use them to your advantage: Keep lines straight, include points of intersection, and put your subject close to corners.

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MORE EYE FACTS

EYES

In principle: We're subliminally influenced by the faces we see. Pupillometrics has demonstrated that when you look at an image of a person, your pupils dilate to the same diameter as the person's in the picture. Tests also have shown that people prefer photos in which the pupils—human or animal—are dilated. **In practice:** Avoid bright, pupil-contracting lights in the eyes when shooting portraits, or score some belladonna.

MOTION PARALLAX

In principle: Motion parallax helps us see in 3D because when we stare at a fixed object and then move sideways, nearer objects appear to move in the opposite direction while distant things appear to move in the same direction. **In practice:** Place someone or something moving to the right in the foreground (perhaps a couple walking on the beach), and in the background above their heads place objects projecting to the left (such as cliffs and headlands).

BLACK-AND-WHITE

In principle: Does the eye care whether a photo is black-and-white or color when it comes to where it fixates? No. More important is contrast and whether an object creates a "hotspot" for the eye. **In practice:** When shooting b&w, make sure you have enough contrast to keep viewers' attention where you want it. And don't forget those all-important lines and faces.

FACES

In principle: We're drawn to faces. Our eyes and brain evolved to assess almost instantaneously whether we are seeing a predator, prey, or mate. **In practice:** Shoot more portraits! Perhaps the ultimate eye-pleasing photo would include scan lines that link a tiger attacking an ibex to an attractive person looking on. (Good luck with that.)

DYNAMIC RANGE

In principle: The illuminance ratio of sunlight to starlight is 1 billion to 1. Human vision spans the whole range, a spread far better than any camera's. **In practice:** Use split neutral-density filters in sunshine and high-dynamic range photography at night to make your pictures look more like your actual experience of the scene.

DEPTH OF FIELD

In principle: With a focal length of about 22mm and a field of view of almost 180 degrees at its extreme, our eyes are capable of f/3.5 at wide open. Then, only the 2 degrees in the center of the retina, an area called the fovea, is sharp. **In practice:** This may be why shallow depth of field is so visually appealing. So use it to draw attention straight to your subject. Extreme depth or shallowness can also introduce an element of surprise to your photo.

RESOLUTION

In principle: Looking at a 120-degree field of view, the eye's resolution is equivalent to about 576 megapixels. **In practice:** When we view pictures, our brains can identify and make associations with a range of blurry and indistinct elements, essentially filling in the blanks.

LIGHTING

In principle: Researchers studied 225 paintings going back three centuries and found that 75 percent depicted the illumination source above and to the left. Human testing confirmed that, in the absence of clues, the brain of right-handers infers illumination from above left, while southpaws see the light coming from above right. **In practice:** If it worked for Vermeer, it'll work for you.

HART CREATIONS/ISTOCKPHOTO (TOP); GOLDHAFEN/ISTOCKPHOTO (CENTER); ANDREASR/ISTOCKPHOTO (BOTTOM)

EYE FACTS

SURPRISE **In principle:** Surprise is the strongest known attractor of human attention. The Bayesian Theory of Surprise provides a mathematical framework for quantifying the degree of incompatible data in an image. The scientific definition of surprise? A relationship between objects that changes your beliefs about the world. **In practice:** Depict the unexpected, whether you stumble across it (a good reason always to have a camera with you) or set it up.

as you rush to the waterfall." The idea is to be "more stimulus-driven than goal-directed."

I ask if that means we need to regress to seeing like cavemen. "Maybe below that," he replies. "Back to pre-human. Being predominately top-down is how we've evolved and survived, but you lose appreciation for the subtleties in the world."

Gazzaley says he's shot enough pictures to be able to put most technical questions out of his mind as he tries to see bottom-up. "You have to tune in to what it is that's changing your emotions, and try to capture that," he says. "What's the point of the picture? If you can't describe a photo in three or four words, and you don't feel emotion while you're taking it, the viewer won't feel much either."

MEGA VS. GIGA

Eyes—lips—shiny things. My own eyes zombie through 12 photos in the USC iLab. It isn't exactly *A Clockwork Orange*, with pincers holding my eyelids open. But I do have to keep my chin resting solidly on a T-stand as Laurent Itti raises my chair to aim my gaze slightly downward at a high-definition, 42-inch TV screen about 4 feet away.

As he aims a camera at my eyes to record their movements, I say through clenched teeth, "So all you guys in this lab must be excellent photographers, knowing so much about how people see."

"That knowledge may work against us," he replies. "None of us are very good photographers." He confesses to knowing why creating "scan lines" for the eye to follow through a picture is important, but says that the overly left-brained (e.g., research scientists) have trouble transporting that knowledge across the synapse between science and art.

After my eyes are pointed at a target at the neutral center of the photograph, I bring the pictures up separately on the screen by touching the space bar on a computer keyboard. The results, such as that with Angelina Jolie, match closely the way a computer model of human sight, based on hundreds of such tests, predicted my eyes would move. (You can see more of the details, including brief videos of my eye-tracking adventures, at www.PopPhoto.com/eye.)

"Where the eye lands in an image is not much different between

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EYE FACTS

COLOR **In principle:** Rod vision and cone vision overlap at around 525 nanometers of wavelength, in the green zone. So green is the easiest color to discern at varying levels of luminance. But humans have many more cones sensitive to red than to green or blue, and some women have a fourth type of cone that sees an even broader range of red. **In practice:** Scenes with a lot of detail and range of light in green areas (grass, leaves) are naturally pleasing. And remember the photographic dictum: "If you can't make it good, make it red."

monkeys and humans," says USC grad student David Berg, who studies visual stimuli in monkey brains. "Eyes, mouth corners, the top of the lip—people and monkeys look for emotional significance in a face."

How can a photographer take advantage of these findings? If you want to draw the eye first to something nonhuman in a photograph, leave out faces, be they human, dog, or mask.

If you want to tap the viewer's strongest subconscious impulses, hide faces or face-like shadows in the trees and clouds. (After all, painters such as Van Gogh and Cezanne did this—intentionally or not—and we're still looking at their pictures.)

WHAT'S NEXT?

Of course, all this research and development isn't happening just in order to make you a better photographer, though that's a nice side benefit. It's chiefly aimed at industrial applications.

Some of this eye-knowledge has already made its way into cameras, which now routinely include face-detection technology in exposure and focusing systems under the assumption—scientifically proven—that faces are what photographers, and viewers, care most about.

And there's more to come. Electrical engineers at Stanford have developed a digital camera with 12,616 tiny lenses that sees in super 3D. They've shrunk the imaging sensor's pixels down to 0.7 microns, less than a tenth the size of the pixels in many DSLRs, and grouped them into arrays topped by miniature lenses much smaller than the ones used in today's sensors.

This, in turn, is helping pave the way for the gigapixel camera, with 100 times more pixels than today's 10MP clunker.

Still, to build better DSLRs isn't the real goal. It's to build better robots, with the visual acuity of the Terminator.

I have to wonder if such super-seeing cyborgs will one day realize they have more visual power than us, decide to take over, and begin laying waste to major cities.

One thing's certain: We'll at least know why we can't tear our eyes away from the pictures.

"Sparks Lane" © 2007 Tony Sweet. This image was scanned from 35mm film with the Microtek ArtixScan M1 Pro.

Tony Sweet, Photographer
© 2006 Susan Milestone

Nature photography is one of the most demanding subjects when it comes to composition. Good composition distinguishes an outstanding nature photograph from a tourist snapshot. To illustrate this point, look at the photograph above taken by Tony Sweet. Tony is a professional nature photographer. When you see his collection of nature photographs, you clearly see how good composition grabs your attention. To see more of Tony's photographs go online to www.tonysweet.com.

One of Tony's passions is panoramic pictures that he captures on 35mm film with his Hasselblad XPan® camera. Like many photographers, Tony needs these images in digital form and he uses Microtek scanners to scan his film. The image above was scanned with the Microtek ArtixScan M1 Pro which is designed for high-quality film scanning. We are proud to feature Tony as one of the many professional photographers using Microtek scanners.

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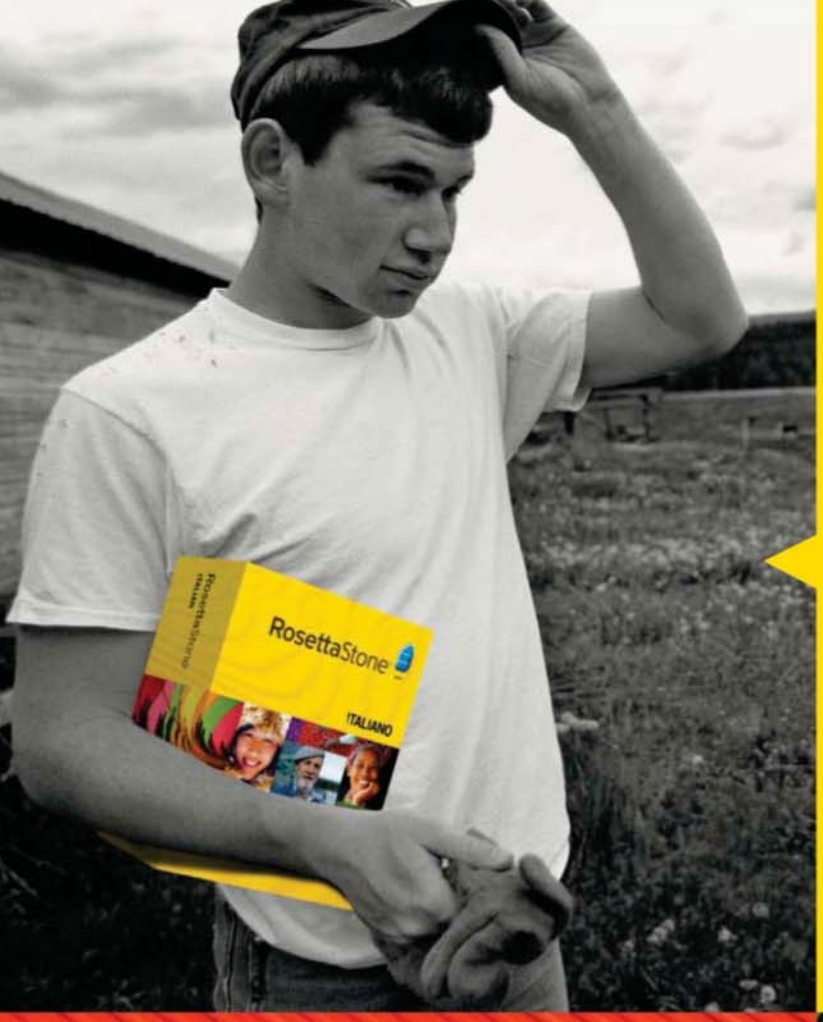

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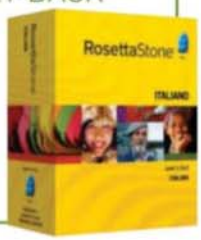

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With reflections, nothing's as it seems. That goldfish you saw darting across a pond actually was just sunlight on a ripple of water. What looks like a cavernous drop below a fountain is only the high glass ceiling above. The amazing lights in the window ahead of you? They're really the park behind you, turned magical in afternoon light.

In photography, reflections give beauty and life to what might otherwise escape your eye. And they can turn mundane subjects into truly unique images. The problem is, many reflections exist only in a moment. Miss the shot, and you miss it forever.

Sound challenging? It is. But fortunately, these moments exist all around—if you're prepared. Here's how three photographers captured these fleeting photos, and you can, too.

OPTICAL ILLUSION ▷

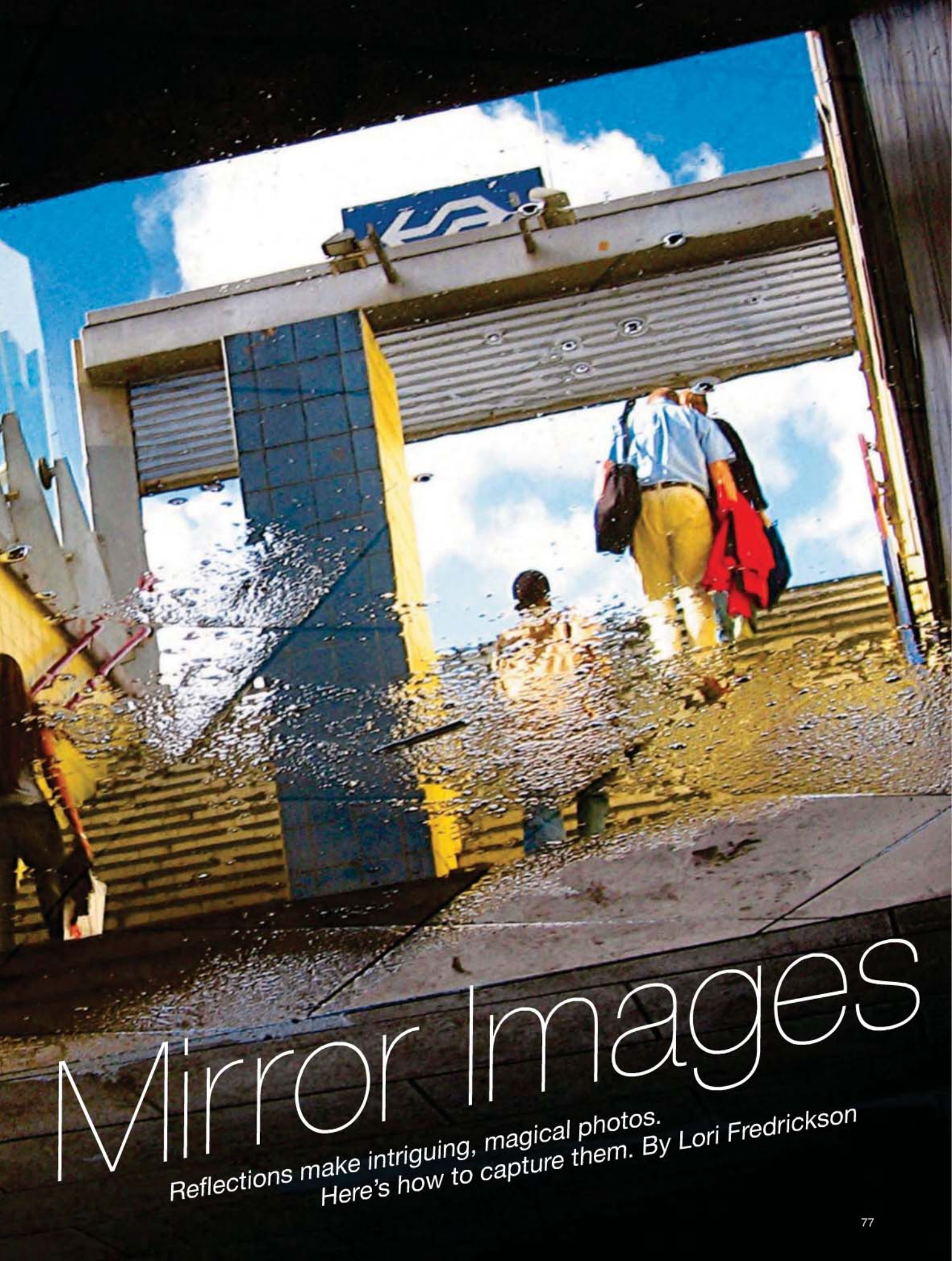
Wilson Tsoi (photo.net/photos/wilsontsoi), a 44-year-old graphic/industrial designer from Mukilteo, WA, was walking up the steps of a subway station in Rotterdam, the Netherlands, when he noticed commuters avoiding several large puddles on the stairs. Glancing down, he discovered that the early afternoon light on the commuters made the scene above crystal-clear.

"I was fascinated by how a common, daily activity was carried out perfectly upside-down," he says. He was able to capture it because he not only had a camera (Canon PowerShot A80), but also a compact tripod. This let him use a slow shutter speed (1/25 sec) to combat the low light of the stairwell and a small enough aperture (f/5.6) to get reasonable depth of field.

He positioned the camera as close to the water as possible and composed the shot on the LCD screen. "When focusing for a pool reflection scene, I determine which element in the composition anchors the image and then set focus to that," he says. "In this case, the detail of the staircase needed to be in focus, so I used a small aperture and focused one-third into the scene with the focus point set to the wet, textured flooring."

Technical issues out of the way, he waited several minutes for the composition to come together. Finally, a group of commuters passed into the reflection in such a way that it looked as if they were walking right out of the puddle—the texture of the floor peeking through the water is all that gives it away as a reflection.

WILSON TSOI



Mirror Images

Reflections make intriguing, magical photos. Here's how to capture them. By Lori Fredrickson

DRAMATIC SKIES

Sometimes, a great shot is right outside your door. That's what 34-year-old Toronto resident Sam Javanrouh discovered one evening when he saw this reflection of clouds against a deep blue sky on the office building across from his home.

Javanrouh was well prepared for the shot, since he is the eye behind the award-winning photoblog, Daily Dose of Imagery (wvs.topleftpixel.com). A side project from his job as creative director of an animation company, the site documents what he calls his "day-to-day visual experience." He tries to take one photo a day to stay attuned to how changing light affects the buildings around him.

Fortunately, he had his camera when he stepped outside and saw this reflection. Handholding his Canon EOS Digital Rebel XT, he put a circular polarizer on the 10–22mm f/3.5–4.5 Canon EF-S lens to bring out the deep blue of the sky and to control unwanted light reflections.

Using a wide-angle lens meant less magnification, which would then make the image seem to have more depth of field. The downside of wide-angles, though, is that they're prone to perspective distortion. To fight that, Javanrouh faced the center of the building for a symmetrical angle, and tilted his lens upward.

To keep the detail of the building without overexposing the sky, he shot multiple images in RAW. On some, he exposed for the sky, on others, for the building—bracketing all the while. Later, he used Adobe Photoshop to slightly darken the sky.

The result: an abstraction within a crisp architectural shot, framed by a moody and murky sky.

SAM JAVANROUH

MARC FUNKLEDER

BUTTERFLY EFFECT

Marc Funkleder (photo.net/photos/mfunkleder) brought his camera to a summer festival near his home in Hoboken, NJ, to photograph the old cars on display. Shooting with his Nikon N6006 and 35–70mm f/3.3–4.5 Zoom-Nikkor AF lens, he noticed his wife reflected in a headlamp as she approached from behind. In her bright red dress, "she looked like a butterfly," the 31-year-old French-born project manager recalls.

Visualizing the picture, he shifted positions to put his wife's reflection dead-center in the headlight. His Fujichrome Velvia 50 film captured the rich hues, and a circular polarizing filter knocked out unwanted highlight reflections.

For Funkleder the lessons are clear: "Be aware of your surroundings—there's always a good picture to take around you. And the best shots are always spontaneous and unplanned."

Tips to Reflect On

1 **FIND THEM EVERYWHERE.** The strongest reflections come when a relatively low angle of light strikes directly on the object being reflected, not directly on the reflecting surface. But side-lit reflections give you nice gradations of color, especially with a blue sky, and backlight creates moody results in a limited color palette.

2 **BE FLEXIBLE.** A reflection doesn't have to be crystal-clear. Muted reflections (such as on dishes or polished wood) make great abstractions.

3 **FOCUS INTO THE SCENE.** To preserve the texture or detail of your reflecting surface, focus in about 1/3 of the way. Want the surface to be a perfect mirror? Set the focus to infinity.

4 **BRACKET!** Especially in early morning or late afternoon, when there can be huge contrast between the lighting of the reflecting surface and its reflection.

5 **USE APERTURE-PRIORITY.** Depth of field can be tricky. So set an f-stop that gives you as much or as little depth of field as you need, and let this dictate shutter speed.

6 **GO WIDE.** Stymied by the depth of field? Use a wide-angle lens. DOF is less of an issue, and you'll have more in-focus latitude.

7 **READ RIGHT.** To correct reversed type, use image-editing software to flip the image horizontally.

8 **THINK MANUAL.** To get both the reflection and reflecting surface (i.e., puddle reflection and puddle edges) in focus, switch off AF and manually set your lens to its hyperfocal distance—the point of focus that keeps the greatest range of foreground in focus through infinity. Stop down your lens with the depth-of-field preview button. Focus on a foreground object, then move the focus further away until the background point just comes into focus. For more about hyperfocal distance, visit www.dofmaster.com.

9 **KEEP YOURSELF OUT.** Wear dark clothing and cover shiny camera surfaces with black gaffer's tape to be as unobtrusive as possible in the shot.

10 **CAN'T FIND A REFLECTION?** Make one. Carry a compact mirror and you can always create a reflection image.

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By Julia Silber

Wicked Good

Tamron 70–200mm f/2.8 Di LD Macro AF SP

Tamron means business with its first high-speed tele zoom in more than 10 years. This full-framer ($700, street) scales up, approximately, to a 109–310mm on most DSLRs, and as a member of Tamron's SP (Super Performance) family, was designed as a pro-quality lens. It boasts two costly LD glass elements that control color fringing and coatings to suppress flare off digital sensors. The lens makes a logical mate to Tamron's 28–75mm f/2.8 SP pro zoom.

HANDS ON: At 2 pounds, 14.6 ounces (including magnesium-alloy tripod collar and reverse-stowing lenshood), the lens might seem heavy, but it's actually lighter than most in its class. (Sigma's comparable 70–200mm f/2.8, for example, weighs more than 3 pounds, including hood.) With the petal-type lenshood in place, it's almost 11 inches long. Internal-zooming (and -focusing), at least it doesn't extend past that.

Its AF action is moderately fast, moderately quiet, and sure. Both manual-focus and zoom rings are very well-damped and even-turning. Each is textured with both knurled and ribbed patterns of rubber. Nearly 2 inches wide, the manual-focusing ring is unusually large, and well-designed for quick focusing touch-ups.

While the lens doesn't allow manual focus in the AF mode, it flips between the two with unusual ease thanks to this manual-focus ring that doubles as an easy-to-use, push/pull-type AF on/off switch. Its barrel markings are a bit unusual, though. When the switch is in the MF position, the markings that show the lens' AF/MF status are concealed under the ring. Result: First-time users can spend several minutes wondering how to go from manual to AF.

IN THE LAB: As with most lenses today, it boasts sharpness and contrast in the Excellent SQF range. It performed noticeably better than the Sigma, which dipped through Very Good into the Good SQF range at 200mm. Also

IMAGE QUALITY: Zoomed out to 188mm, with the aperture open to f/2.8, this Tamron, mounted on the Canon EOS-1Ds Mark III, nicely separates subject and background.

Specifications

70–200mm (70.80–193.65mm tested), f/2.8 (f/2.88 tested), 18 elements in 13 groups. Focusing turns 90 degrees counterclockwise. Zoom ring turns 90 degrees counterclockwise. Focal lengths marked at 70-, 85-, 100-, 135-, and 200mm. ■ **Diagonal view angle:** 34–12 degrees. ■ **Weight:** 2.91 lb. ■ **Filter size:** 77mm. ■ **Mounts:** Canon AF, Nikon AF. Available soon: Pentax AF, Sony AF. ■ **Included:** Lenshood, softcase, removeable tripod collar. ■ **Street price:** $700.

impressive: DxO Analyzer 3.0.1 distortion control tests, showing Slight barrel distortion at 70mm (0.23%), and Slight pincushion distortion at 135mm and 200mm (0.13% and 0.23%, respectively). This was on a par with the Sigma, and much stronger than Canon's 70–200mm f/2.8L IS, which produced Very Visible barrelling at 70mm (1.28%).

Light falloff was gone from the corners by f/3.5 at 70mm and by f/4 at 135mm and 200mm—also noticeably better than the Sigma, which showed corner vignetting out to f/9 at 135mm.

Another Tamron forte: Maximum magnification ratios measured at uniform close-focusing distance of 37.2 inches ranged from 1:8.14 at 70mm to 1:2.85 at 200mm—also more power than the 1:3.3 Sigma.

CONCLUSIONS: An excellent choice for wildlife, nature close-ups, and even some, not-too-fast-breaking sports, this bright, well-built lens features the highest close-up magnification in its class at, by far, the lowest price. Despite its lack of O-rings for extra dust and water resistance, the lens is good enough to leave us only one word for prospective high-speed tele zoom buyers: Pounce!

Subjective Quality Factor

70MM

Size	5x7	8x10	11x14	16x20	20x24
2.8	97.1	96.2	94.2	90.1	85.2
4.0	97.2	96.4	94.4	90.6	86.0
5.6	97.2	96.3	94.3	90.3	85.4
8.0	97.1	96.1	94.0	89.8	84.6
11.0	96.8	95.8	93.5	88.9	83.1
16.0	96.5	95.4	92.8	87.5	81.0
22.0	95.8	94.5	91.4	84.9	76.8
32.0	96.8	93.5	93.0	87.7	81.0

135MM

Size	5x7	8x10	11x14	16x20	20x24
2.8	97.1	96.2	94.0	89.7	84.4
4.0	97.5	96.8	95.0	91.7	87.7
5.6	98.0	97.3	95.9	93.4	90.6
8.0	97.8	97.2	95.7	93.0	90.0
11.0	97.7	97.0	95.3	92.5	89.2
16.0	97.1	96.2	94.2	90.4	85.9
22.0	96.2	95.0	92.2	87.0	80.6
32.0	96.7	93.7	93.2	88.2	82.0

200MM

Size	5x7	8x10	11x14	16x20	20x24
2.8	96.7	95.8	93.3	87.4	79.6
4.0	96.9	96.0	93.7	88.6	82.1
5.6	97.7	97.0	95.3	92.0	88.0
8.0	97.7	97.0	95.3	91.9	87.7
11.0	97.6	96.9	95.1	91.7	87.4
16.0	97.2	96.4	94.4	90.3	85.2
22.0	96.5	95.5	92.9	87.5	80.4
32.0	96.9	96.0	93.6	88.3	81.5

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By Julia Silber

MoveUp

Nikon 16–85mm f/3.5–5.6G ED VR DX AF-S Nikkor

This digital-only, 5.3X, wide-to-medium-tele, general-purpose zoom ($600, street) is an attractive upgrade for Nikon shooters underserved by their entry-level 18–55mm kit lens. No longer a beginner? It offers Vibration Reduction, plus extra reach in both directions, scaling up to 24–127.5mm on most Nikon DSLR bodies. Two extra-low dispersion glass elements rein in the image-softening effect of chromatic aberration (a.k.a. color fringing), and three aspheric elements help tackle linear distortion.

HANDS ON: Slightly bulky for an amateur's general-purpose lens, this zoom is more than an inch longer and 4 ounces heavier than Canon's comparable 17–85mm f/4–5.6 IS digital-only zoom ($515, street). At close-focus, the lens (without hood) throws a shadow at all focal lengths when used with a built-in flash. (As subject distances grow, the shadow gradually disappears, first at the long end of the zoom range.)

With a slightly stiff zoom action but well-damped manual focusing, the lens offers fast, accurate, and—thanks to Nikon's Silent Wave Motor—extremely quiet autofocus. All switches and collars are adequately sized and marked, and the lens feels solidly constructed, almost pro-quality.

IN THE LAB: SQF data showed sharpness and contrast in the Excellent range at all tested focal lengths—not surprising for a Nikkor. In DxO Analyzer 3.0.1 distortion control tests, we found Visible barrel distortion at 16mm (0.49%) and Slight pincushion distortion at 50mm and 85mm (0.20% and 0.19%, respectively). This is a noticeably stronger performance than the Canon, which showed, for example, Very Visible barreling at 17mm (1.25%). (The Nikon's numbers suggest average distortion control by today's standards, but 10 years ago, they would have been headline news.)

Light falloff was gone from the corners by f/8 at 16mm, f/5.6 at 50mm, and f/6.3 at 85mm—also an average performance. Maximum magnification ratios at the uniform close-focusing distance of a tight 13.2 inches ranged from 1:14.25 at 16mm to an OK 1:3.8 at 85mm.

In DxO blur tests of the lens' Vibration Reduction system, three users gained between 2 and 2.5 stops of extra handholdability with VR engaged—not great, but also not surprising as image stabilization is usually most effective at longer focal lengths.

CONCLUSIONS: If you're an ambitious amateur calling for more optical oomph from your everyday zoom, but you're not ready to take on the physical and financial burden of high-speed pro glass, Nikon has heard you.

Specifications 16–85mm (16.54–86.42mm tested), f/3.5–5.6 (f/3.34–5.35 tested), 17 elements in 11 groups. Focusing turns 160 degrees clockwise. Zoom ring turns 80 degrees counterclockwise. Focal lengths marked at 16-, 24-, 35-, 50-, 70-, and 85mm. ■ **Diagonal view angle:** 83–18 degrees. ■ **Weight:** 1.22 lb. ■ **Filter size:** 67mm. ■ **Mounts:** Nikon AF. ■ **Included:** Lenshood, softcase. ■ **Street price:** $600.

IMAGE QUALITY: At 30mm (the equivalent of 45mm on our test camera, the Nikon D60), distortion is barely apparent, while sharpness and contrast are excellent.

Subjective Quality Factor

16MM

Size	5x7	8x10	11x14	16x20	20x24
3.5	96.7	95.7	93.4	89.1	84.2
5.6	96.7	95.7	93.4	89.2	84.4
8.0	96.8	95.8	93.5	89.4	84.7
11.0	96.6	95.6	93.2	88.9	83.9
16.0	96.4	95.3	92.7	88.1	82.6
22.0	96.3	95.2	92.6	87.7	81.9

50MM

Size	5x7	8x10	11x14	16x20	20x24
5.3	97.1	96.2	94.3	91.4	88.5
8.0	97.1	96.2	94.3	91.4	88.5
11.0	97.0	96.0	93.9	90.8	87.6
16.0	96.8	95.8	93.2	89.5	85.6
22.0	96.1	94.8	92.1	87.5	82.4
32.0	95.8	94.5	91.5	86.0	79.6

85MM

Size	5x7	8x10	11x14	16x20	20x24
5.6	95.9	94.7	91.7	86.3	79.9
8.0	96.0	94.8	92.0	86.8	80.8
11.0	95.9	94.6	91.6	86.1	79.5
16.0	95.7	94.4	91.3	85.3	78.3
22.0	95.6	94.2	91.0	84.9	77.7
36.0	96.2	95.0	92.3	87.4	81.8

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By Julia Silber

Go Wide

Olympus Zuiko Digital ED 7–14mm f/4 AF

Olympus continues to push digital's optical envelope with the industry's widest non-fisheye lens for sub-full-frame DSLRs. A 14–28mm equivalent ($1,595, street), even by 35mm standards, this lens is extremely wide.

Its unusually large and double-sided aspheric elements, plus multiple elements of extra-low- and super-extra-low-dispersion glass (a total of three) help deliver performance unequalled in the ultrawide digital-only zoom category.

HANDS ON: At 1 pound, 12 ounces, the lens is quite hefty by digital ultrawide and fixed-aperture standards. In comparison, fixed f/4 models from Nikon, Pentax, and Tokina, all 12–24mm, weigh only a pound (roughly). The Olympus is also more than an inch longer than these other lenses. However, it is internal-zooming—the length doesn't grow as you zoom it out.

Other physical distinctions: a fixed lenshood, extremely smooth manual focusing, fast but slightly noisy AF, and protective gaskets and O-rings to repel dust and moisture. It does not accept threaded filters—common with front elements as convex as this one.

IN THE LAB: At the three tested focal lengths, SQF tests found sharpness and contrast well into the Excellent range, very slightly ahead of most of the comparable lenses we've tested, especially at larger output sizes.

DxO Analyzer 3.0.1 tests of the distortion control found only Slight barrel distortion at 7mm (0.27%), and almost imperceptible pincushion distortion at 10mm and 14mm (0.12% and 0.15%, respectively). This, too, was nearly at the top of the ultrawide class, ahead of glass from Canon, Sigma, Sony, and Tamron, and second only to the stellar Pentax DA 12–24mm f/4 among digital-only ultrawides we've tested recently.

Light falloff was gone from the corners by f/5.6 at 7mm. At 10mm and 14mm, we found no detectable vignetting at all—easily making the Olympus the leader in this category.

Maximum magnification ratios at the uniform close-focusing distance of approximately 9.65 inches ranged from 1:16.3 at 7mm to 1:8.7 at 14mm, an average showing by today's standards.

CONCLUSIONS: Four Thirds system (Olympus and Panasonic) shooters who want to scoop up broad stretches of distant backgrounds, or squeeze tight interiors into a frame, or get within inches of a foreground subject while still filling the frame with plenty of sharp, undistorted background detail, will be well served by this lens. Its truly ultrawide angle of view and superior optical performance should finally silence any complaints that the 2X lens factor limits the wide-angle potential of the Four Thirds system.

IMAGE QUALITY: Shot at f/6.3 on our test camera, the Olympus E-510, this cropped image shows how sharp the lens is at 7mm, too wide for our SQF tests to measure.

Specifications

7–14mm (n.a.–13.79mm tested*), f/4 (f/3.68 tested), 18 elements in 12 groups. Focusing turns 180 degrees counterclockwise. Zoom ring turns 80 degrees clockwise. Focal lengths marked at 7-, 8-, 9-, 10-, 12-, and 14mm.

- **Diagonal view angle:** 114–75 degrees.
- **Weight:** 1.75 lb.
- **Filter size:** None.
- **Mounts:** Olympus Four Thirds.
- **Included:** Lenshood, hardcase.
- **Street price:** $1,595.

*Widest measurement not available, due to instrument limitations.

Subjective Quality Factor

8MM

Size	5x7	8x10	11x14	16x20	20x24
4.0	96.8	95.8	93.5	89.7	85.4
5.6	97.0	96.0	93.9	90.4	86.6
8.0	96.9	95.9	93.7	90.1	86.2
11.0	95.8	94.5	91.4	85.8	79.1
16.0	96.0	94.7	91.8	86.5	80.3
22.0	96.2	95.0	92.3	87.4	81.7

10MM

Size	5x7	8x10	11x14	16x20	20x24
4.0	96.6	95.6	93.2	89.0	84.3
5.6	96.8	95.8	93.6	89.8	85.6
8.0	96.7	95.7	93.4	89.4	85.0
11.0	96.6	95.5	93.2	89.4	85.2
16.0	96.1	94.8	92.0	86.9	81.0
22.0	95.8	94.5	91.5	85.8	79.1

14MM

Size	5x7	8x10	11x14	16x20	20x24
4.0	96.4	95.2	92.6	88.0	82.6
5.6	96.4	95.3	92.7	88.1	82.8
8.0	96.6	95.5	93.1	88.8	83.8
11.0	96.5	95.4	92.9	88.5	83.5
16.0	96.3	95.1	92.4	87.6	82.0
22.0	96.0	94.7	91.8	86.3	79.8

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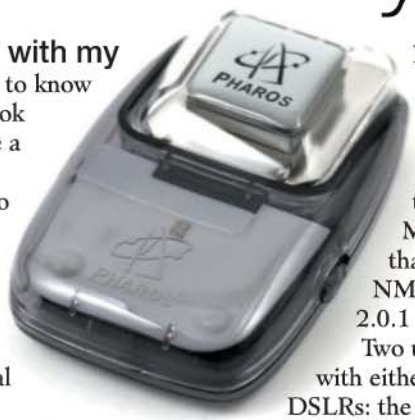
WHICH ONE

Which Geotagger Should I Buy?

SYNCHRONICITY: This little Pharos Trips & Pics GPS receiver must stay close to your camera to log where and when you shot each image.



I travel all over with my camera, and I want to know precisely where I took each photo. Is there a device that will pull this information into my file's metadata?

Thanks to GPS (Global Positioning System) navigational systems, you can automatically embed latitude, longitude, altitude, and exact time into a digital image file. You can even display photo thumbnails and location data as overlays on maps produced by Google Earth and Microsoft Streets & Trips.

The process is called geotagging. Like the systems in many cars, it relies on the 24 GPS satellites circling the Earth and a calculation called trilateration: The GPS receiver determines your location by analyzing how long it takes for the coded signals from at least three satellites to reach it. Results tend to be less precise in big cities than in areas with no tall buildings.

The gear you need to append GPS info to your metadata depends on which camera you own and, more important, whether you want to geotag your images as you shoot or synchronize location and image data later, during postprocessing.

For real-time geotagging, Nikon DSLRs with 10-pin accessory connectors—including the D300, D3, and many older models—can be connected to any GPS unit that complies with the NMEA (National Marine Electronics Association) interface standard. You'll need a Nikon MC-35 GPS Cable ($90, street), plus an accessory cable from the GPS maker to couple to that.

Canons, from the EOS 40D on up, require a Canon Wireless File Transmitter ($800–1,000, street, depending on the camera model) to connect to any Garmin or Magellan GPS unit that complies with NMEA 0183 version 2.0.1 protocol.

Two units that will work with either Canon or Nikon DSLRs: the Garmin GPSMAP 60CSx ($300, street) and Magellan eXplorist 500 LE ($300, street). But with new models in the $100-range coming on the market all the time, it's best to check with those manufacturers (www.garmin.com and www.magellangps.com, respectively).

No DSLR? No problem. Pharos, the company that supplies the GPS unit that ships with Microsoft's popular Streets & Trips mapping program, offers an $84 (street) solution that works with any digital camera—even point-and-shoots.

The Pharos Trips & Pics system (www.pharosgps.com) comes with a pager-size GPS receiving unit. Slip it into your camera bag and begin logging GPS data at adjustable (1 sec to 5 min) intervals while you shoot. It does not connect to your camera, but it must be close by. When you finish shooting, connect the receiver to a notebook computer and synchronize the location data with the image's metadata. Included software allows you to display your photos on Google Earth or Microsoft Streets & Trips.

The Pharos lets you compensate for any difference between your camera's clock and true GPS time, and its rechargeable battery lasts for about 24 hours of continuous use. Another cool feature: Home Area Shielding, which prevents you from inadvertently broadcasting your personal address when you share photos.

—Jon Sienkiewicz

World's Most Valuable Timepiece Disappears

Back in 1933, the single most important watch ever built was engineered for a quiet millionaire collector named Henry Graves. It took over three years and the most advanced horological technique to create the multifunction masterpiece. This one-of-a-kind watch was to become the most coveted piece in the collection of the Museum of Time near Chicago. Recently this ultra-rare innovation was auctioned off for the record price of $11,030,000 by Sotheby's to a secretive anonymous collector. Now the watch is locked away in a private vault in an unknown location. We believe that a classic like this should be available to true watch aficionados, so Stauer replicated the exact Graves design in the limited edition Graves '33.

The antique enameled face and Bruguet hands are true to the original. But the real beauty of this watch is on the inside. We replicated an extremely complicated automatic movement with 27 jewels and seven hands. There are over 210 individual parts that are assembled entirely by hand and then tested for over 15 days on Swiss calibrators to ensure accuracy. The watches are then reinspected in the United States upon their arrival.

27 jewels and 210 hand-assembled parts drive this classic masterpiece.

What makes rare watches rare?

Business Week states it best…"It's the complications that can have the biggest impact on price." (*Business Week, July, 2003*). The four interior complications on our Graves™ watch display the month, day, date and the 24 hour clock graphically depicts the sun and the moon. The innovative engine for this timepiece is powered by the movement of the body as the automatic rotor winds the mainspring. It never needs batteries and never needs to be manually wound. The precision crafted gears are "lubricated" by 27 rubies that give the hands a smooth sweeping movement. And the watch is tough enough to stay water resistant to 5 atmospheres. The movement is covered by a 2-year warranty.

Not only have we emulated this stunning watch of the 1930s but just as surprising, we've been able to build this luxury timepiece for a spectacular price. Many fine 27-jewel automatics that are on the market today are usually priced well over $2,000 dollars, but you can enter the rarified world of fine watch collecting for under $100. You can now wear a millionaire's watch but still keep your millions in your vest pocket. Try the handsome Graves '33 timepiece risk free for 30 days. If you are not thrilled with the quality and rare design, please send it back for a full refund of the purchase price.

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Hybrid Vehicle

A flatbed and film scanner in one

Stop procrastinating! You know you should turn those sleeves, slide mounts, and shoeboxes full of negatives, transparencies, and prints into digital image files. And if you want complete control, it's a buy-a-scanner/DIY project. But how much do you have to spend to get high quality? And should you go with a dedicated 35mm film scanner, such as the $550 (street) Nikon Coolscan V ED or a flatbed with transparent media adapters, such as Epson's $720 (street) Perfection V750-M Pro?

BOTTOM LINE: Serious resolution, dynamic range, and image-fixing software without a serious financial commitment.

Microtek offers another way—the ArtixScan M1 flatbed and film scanner combo (www.artixscanm1.com). Well priced ($550, street), it boasts glassless direct scanning of film (much like a dedicated film scanner) in sizes up to 4x5 inches at 4800x9600-dpi (actually, samples per inch) optical resolution. With a 48-bit pixel depth, Microtek claims a dynamic range of 4.4 Dmax. (Dmax is the darkest area of an image that can be captured and still show detail.) This rating is quite high.

Microtek's glassless Emulsion Direct Imaging Technology (E.D.I.T.) reads directly from the film's emulsion side, with the original held flat, under tension, and applies an autofocus system that analyzes several scans at different focal positions, and makes the final scan at optimal focus. Autofocus can zero in on the center of the film, a point you select in the frame, or be switched off.

If you're willing to flatten your originals against glass, the Microtek captures film (negatives and transparencies) as large as 8.5x10 inches and prints up to 8.5x14 inches. The M1's approach sidesteps the limitations of traditional flatbeds, such as the Epson, which requires a secondary light source in the lid and must scan through a sheet of glass that's a dirt magnet and may not flatten the film completely. And, unlike the Coolscan V ED, the M1 isn't limited to 35mm slides and film.

Unlike the Epson flatbed and the Nikon film scanner, the Microtek doesn't include hardware-based Digital ICE scratch-reduction technology. Instead, there's SRD dust and scratch removal built into the SilverFast SE Plus software that complements the Microtek ScanWizard Pro application bundled with the unit. Like the Epson, the M1 supports wet-mounting of problematic film originals to temporarily "fill in" scratches.

The most difficult part of getting up and running with the ArtixScan M1 is finding a place to put it. Weighing more than 26 pounds, it occupies 15.2x6.1x22.3 inches of tabletop real estate. Install the included software onto your Windows 2000/XP/Vista or Macintosh OS X computer, plug in the power cord and USB 2.0 cable, reboot, and you're ready to begin calibrating (both print and film IT8 calibration targets are included) and scanning.

The $110-extra "Pro" package adds the top-of-the-line SilverFast Ai Studio scanning software and an extra set of film holders. Both ScanWizard Pro and SilverFast Ai Studio offer efficient batch scanning (a must when you have scads of originals to digitize and want to gang them together).

The upgraded SilverFast software includes multi-exposure capabilities that streamline creating high-dynamic-range (HDR) images, pulling extra detail out of the darkest areas of your film originals. There also are 120 preset negative film profiles, as well as sophisticated grain, noise, dust, and scratch elimination.

If you're in the market for a flatbed scanner that can also handle film in a variety of formats, the Microtek ArtixScan M1's glassless dual-media system is attractive—especially if you frequently switch between prints and film originals. Just make plenty of desk space.

David D. Busch has written nine books on scanners, and is the author of the camera-specific David Busch's Guides to Digital SLR Photography *for Canon, Nikon, Pentax, and Sony DSLRs.*

MASTER COPIES

SCANNING ISN'T TOUGH. IN FACT, it's easy and fun. But most of us don't do it frequently enough to master (or remember) the subtleties. Here are three Very Confusing topics clarified:

1 **THE RIGHT RESOLUTION.** To capture all the detail in a 24x36mm slide, use the highest optical resolution you can. Dedicated film scanners generally provide 4000-spi (samples per inch) resolution, while flatbeds typically offer 4800 spi. Scanning a print? Any resolution above 600 spi will just give you a better picture of the grain, and huge files that eat up hard-drive space and slow down your image editor. (Why is "spi" more accurate than "dpi"? Because scanners don't have dots. Nor do monitors, which are described in ppi, or pixels per inch.)

2 **REMOVING HALFTONES.** If your work has been published in books or magazines, you'll discover that moiré patterns appear when scanning halftone images. All scanners have a Descreen or moiré filter that essentially blurs the halftone dots enough to make them less noticeable. (After the filter has been applied, you might want to restore a little sharpness with a small amount of Unsharp Mask or Smart Sharpen in Adobe Photoshop.) You can also subdue halftone effects by scanning at a higher resolution and resampling to a smaller size or rotating black-and-white halftones on the scanner bed slightly when scanning. (This technique is less successful with color halftones, which typically have four different halftone screens, each at a different angle.)

3 **FROM SCAN TO PRINT.** The drivers for today's inkjet printers can produce good prints from scans at virtually any resolution. But if you insist on optimizing your scans for your printer (or for output on commercial presses), there's an excellent calculator that takes all sorts of variables into consideration at www.scantips.com/calc.html. —*David D. Busch*

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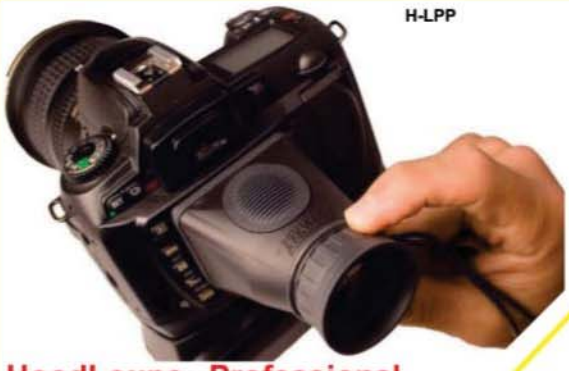

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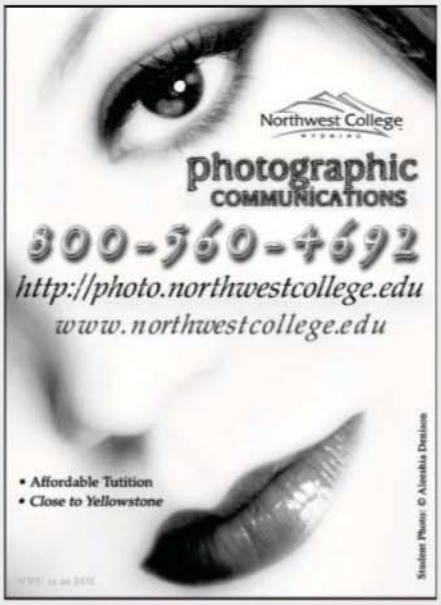

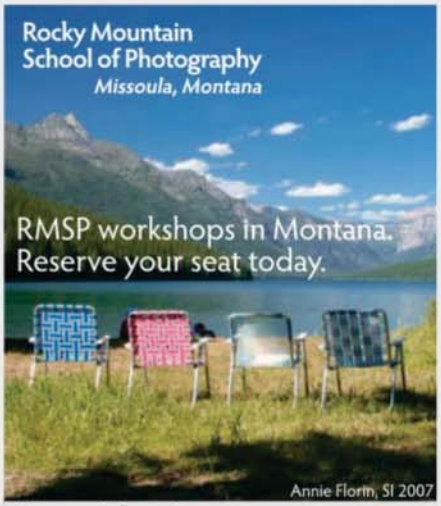

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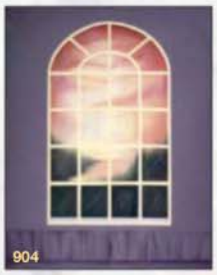

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Photographers and Their Mothers
Stories and photos of the women who shaped the art of Platon, Elinor Carucci, Alec Soth, and more.
Lensbaby 3G (User Review)
A PopPhoto.com reader from Ottawa, Ontario reviews the Lensbaby 3G:
This is a great lens if you want to bring real artistry to your photographs. The 3G version is even better with the addition of a focus lock and adjustable focusing mechanism. Now you can set up a terrific shot on your tripod. The Lensbaby accessories are worth looking at as well. There are telephoto and macro lens attachments to bring the full focal realm to your work. This is one lens that seems to always be on my camera, and I am not sorry I bought it.
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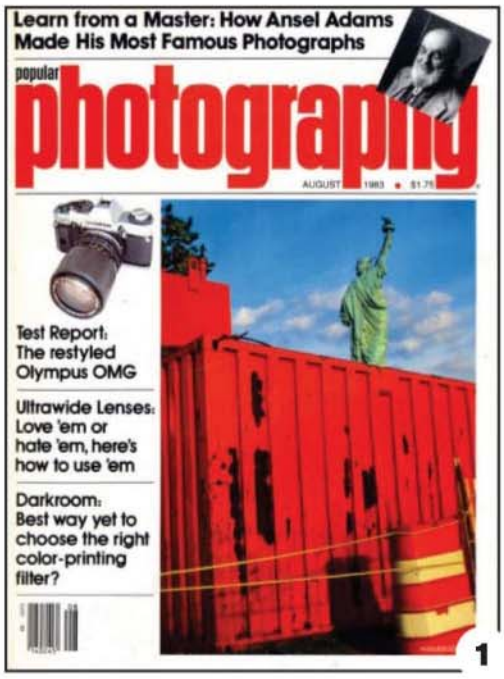
By Harold Martin

25 YEARS AGO
AUGUST 1983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1

2

1. Site unseen: This unconventional view of the Statue of Liberty was produced by New York freelance photographer Hugues Colson, who, like most New Yorkers, had never visited the monument until he took this picture. Colson used a 35mm SLR with a 50mm lens. The film was Kodak Ektachrome 64, exposed exactly as metered.

2. Smoke that camera: During the Cold War, various spy services commissioned tiny cameras disguised as ordinary objects. This Lucky Strike camera was ordered by the CIA and made by Mast Development Co. of Davenport, IA. Dummy cigarettes were used to operate the controls, and the lens was concealed in a panel at one narrow end of the pack. According to columnist Eaton S. Lothrop Jr., the camera never saw full-scale production or service.

3

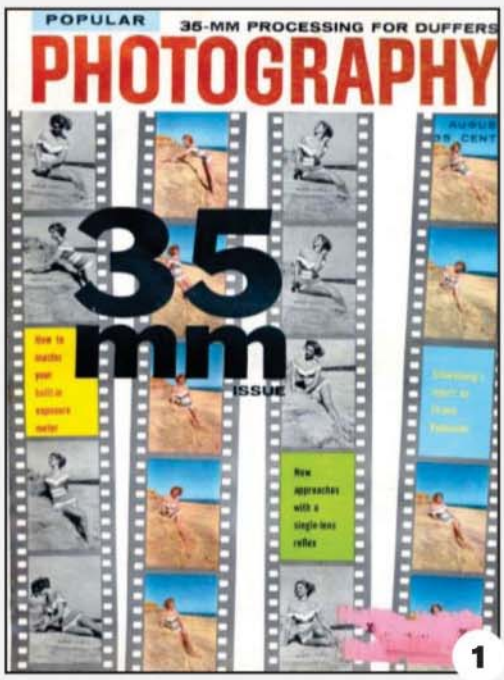
3. Call of the wild: Nancy Timmes Engel profiled the work of wildlife photographers Tom and Pat Leeson, including this bull elk. After a 2-hour wait for the elk to walk across the small knoll, Pat exposed two frames using a 35mm SLR with a 200mm lens. The exposure, on Kodachrome 64 film, was 1/125 sec at f/4—deliberately underexposed to produce the darkened sky and the animal's semi-silhouette.

4. Nature in the abstract: Photography instructor Ralph Weiss described his development of a personal vision as he learned to "see" more intensely. In this article written with Features Editor Steve Pollack, Weiss offered examples of his work, including this close-up of a tropical leaf in shade taken at the New York Botanical Garden. His equipment: a handheld 35mm SLR and 55mm macro lens.

4

1930 | 1940 | 1950 | 1960 | 1970 | 1980 | 1990 | 2000

50 YEARS AGO
AUGUST 1958



1

1. Rockin' roll film: Strips of 35mm frames marked this issue's theme—35mm photography—which was enjoying renewed importance as the preferred format. The cover photos, by R. Cummings Vance of New York City, depicted model Shawne at Gilgo Beach, N.Y. He used a Leica M3 with 35mm f/2 Summicron lens. The color photos were taken on Kodachrome at 1/50 sec at f/5.6; the black-and-white photos were on Kodak Plus-X exposed at 1/500 sec at f/5.6.

2. Economy 35mm: Budget-minded photographers looking for an interchangeable-lens 35mm system were offered this Minolta Super A with lenses from 35mm wide-angle to 135mm tele. It had a bright frame finder, combined range/viewfinder, full flash sync, and shutter speeds to 1/400 sec. The basic camera outfit with a 50mm f/2 Rokkor lens sold for $129.50, with an accessory coupled exposure meter extra.

3. Last folding Retina: The new Kodak Retina IIIC (big "C"), with a larger finder and new, simplified exposure meter, was introduced in a Kodak ad. This superb model marked the end of the Retina folders, a proud family of cameras that did much to popularize 35mm photography after the first one arrived in the U.S. in 1935. Compared with the initial price of $57.50 in Depression dollars, this model's $175 price tag was a real bargain.

2

3

4. Paris toujours: Yet another fine example of the fascination Paris holds for photographers was this photo by Elf Kleist of Frankfurt, West Germany. She used a Leica IIf, 50mm f/3.5 Elmar lens, and a yellow-green filter. The exposure on Adox KB 14 fine-grain film was 1/100 sec at f/8.

4

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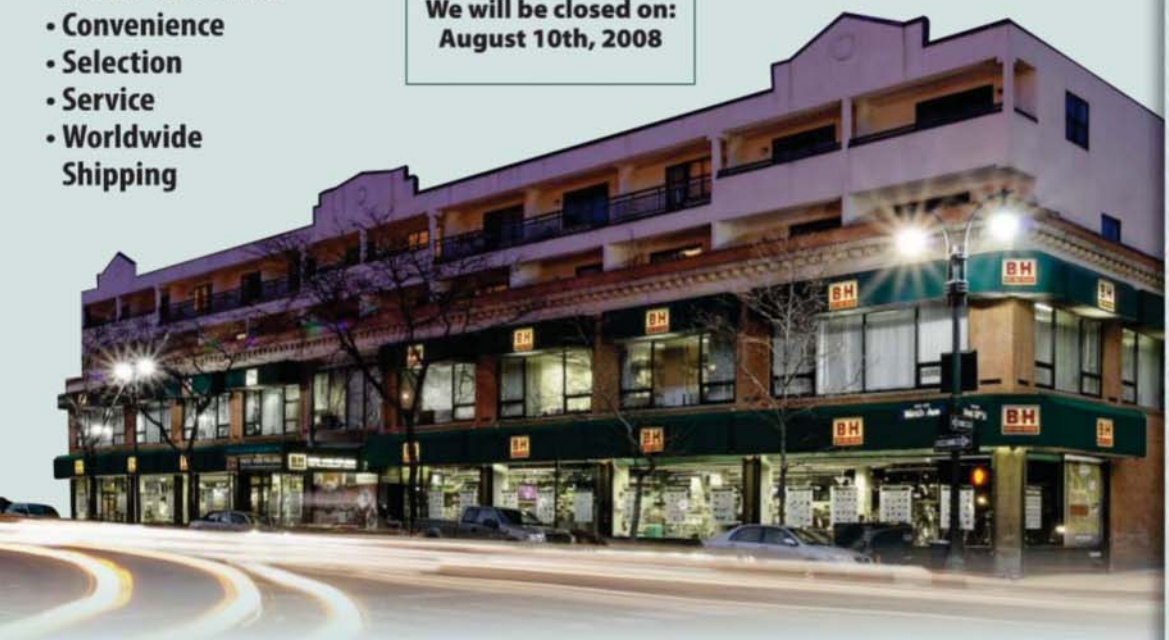

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• 5.8-17.4mm f/2.8-4.9 (35 equiv. 35-105mm) Lens
• SD/SDHC (High Capacity) Card Slot
• Dim. 3.6 x 2.3 x 0.8" • Weight 4.6 oz
Black or Silver **#CAPSSD750***

Canon Powershot SD890 IS
• Optical Image Stabilizer • Advanced red-eye correction • Motion Detection
• 10 MegaPixels • 2.5" LCD Monitor
• 5x Optical Zoom • 4x Digital Zoom
• 6.6-33mm f/3.2-5.7 (35 equiv. 37-185mm)
• SD/SDHC (High Capacity) Card Slot
• Dimensions 2.3 x 3.8 x 1.1"
• Weight 4.6 oz **#CAPSSD890***

Canon Powershot SD870 IS
• Optical Image Stabilizer • 8 MegaPixels
• 3" LCD Monitor • Face Detection AF/AE
• 3.8x Optical Zoom • 4x Digital Zoom
• 4.6-17.3mm f/2.8-5.8 (35 equiv. 28-105mm)
• SD/SDHC (High Capacity) Card Slot
• Dimensions 3.6 x 2.3 x 1" • Weight 5.5 oz
Black or Silver **#CAPSSD870***

Canon Powershot SD950 IS
Ultra-Light Pure Titanium Finish
Face Detection AF/AE • 12.1 MegaPixels
• 2.5" LCD Monitor • Optical Viewfinder
• 3.7x Optical Zoom • 4x Digital Zoom
• 7.7-28.5mm f/2.8-5.8 (35 equiv. 36-133mm) Lens • SD/SDHC (High Capacity) Card Slot
• Dimensions 3.8 x 2.4 x 1.1"
• Weight 5.8 oz **#CAPSSD950***

Canon Powershot SD1100 IS
• 8.0 MegaPixels • 2.5" LCD Monitor
• 3x Optical Zoom • 4x Digital Zoom
• 6.2-18.6mm f/2.8-4.9 (35mm equiv. 38-114mm) Lens • Image Stabilizer
• SD/SDHC (High Capacity) Card Slot
• Dim. 2.2 x 3.4 x 0.9" • Weight 4.4 oz
Blue, Brown, Gold, Pink, or Silver **#CAPSSD1100***

CASIO Exilim EX-Z80
• YouTube Capture Mode
• 8.1 MegaPixels • 2.6" LCD Monitor
• 3x Optical Zoom • 4x Digital Zoom
• 6.3-18.9mm f/3.1-5.9 (35mm Equiv. 38-114mm)
• SD/SDHC Card Slot • 12.4 MB Built-in Memory
• Dim. 2.1 x 3.6 x 0.8" • Weight 3.6 oz
Black, Blue, Green, Light-Pink, Vivid-Pink, or Silver **#CAEXZ80***

CASIO Exilim EX-Z100
• YouTube Capture Mode
• 10.1 MegaPixels • 2.7" LCD Monitor
• 4x Optical Zoom • 4x Digital Zoom
• 4.9-19.6mm f/2.6-5.8 (35mm Equiv. 28-112mm) • SD/SDHC Card Slot
• Dim. 3.7 x 2.2 x .08" • Weight 3.9 oz
Blue, Brown, Pink, or Silver **#CAEXZ100***

FUJIFILM FinePix F50fd
• 12 MegaPixels • 2.7" LCD Monitor
• 3x Optical Zoom • 8.2x Digital Zoom
• 8-24mm f/2.8-5.1 (35 Equiv. 35-105mm) Lens
• xD & SD Card Slots • 25MB Built-in Memory • IrSimple Wireless Transfer
• Dimensions 3.8 x 2.3 x 0.9"
• Weight 5.4 oz **#FUFPF50FD***

FUJIFILM FinePix S700
• 7.1 MegaPixels • 2.5" LCD Monitor
• 10x Optical Zoom • 5.7x Digital Zoom
• 6.33-63.3mm f/3.5-3.7 (35 Equiv. 38-380mm) • Electronic Viewfinder
• xD & SD/SDHC Card Slot • 27 MB Built-in Memory • TV-quality Video
• Dimensions 3.0 x 4.2 x 3.2"
• Weight 10.8 oz **#FUFPS700***

FUJIFILM FinePix Z100fd
• Blog Mode • Dual Image Stabilization
• 8.0 MegaPixels • 2.7" LCD Monitor
• 5x Optical Zoom • 5.1x Digital Zoom
• 5.9-29.5mm f/3.8-4.8 (35 Equiv. 36-180mm)
• xD & SD/SDHC • 54MB Internal Memory
• Dim. 2.2 x 3.6 x 0.8" • Weight 4.9 oz
Black, Brown, Pink or Silver **#FUFPZ100FD***

FUJIFILM FinePix Z20fd
• Blog Mode • One-touch Movie Recording
• 10 MegaPixels • 2.5" LCD Monitor
• 3x Non-extending Optical Zoom Lens
• 5.7x Digital Zoom • xD & SD/SDHC Card Slot
• 6.3-18.9mm f/3.7-4.2 (35 Equiv. 35-105mm)
• Dimensions 2.2 x 3.6 x 0.8"
• Weight 3.9 oz **#FUFPZ20FD***

Kodak EasyShare M863
• Optical Image Stabilization
• 8.2 MegaPixels • 2.7" LCD Monitor
• 3x Optical Zoom • 5x Digital Zoom
• f/2.8 (35 Equiv. 34-102mm) • SD/SDHC Card Slot • 16 MB Built-in Memory
• Dim. 4.3 x 2.9 x 3" • Weight 11.6 oz
Black, Blue, Copper, Pink, Red, or Silver **#KOM863***

Leica D-Lux 3
• Mega Optical Image Stabilization
• 10 MegaPixels • 2.8" 16:9 Ratio LCD Monitor
• 4x Optical Zoom • 4x Digital Zoom
• 6.3-25.2mm f/2.8-4.9 (35 Equiv 28-112mm) Leica DC Vario-Elmarit Lens • RAW File Mode
• SD Card Slot • 13MB MB Built-in Memory
• ISO 80-400 • Dimensions 4.2 x 2.3 x 1"
• Weight 6.5 oz **#LEDL3***

Nikon Coolpix S52C
• Optical VR Image Stabilization
• 9.0 MegaPixels • 3" LCD Monitor
• 3x Optical Zoom • 4x Digital Zoom
• 6.3-18.9mm f/3.3-4.2 (35 Equiv. 38-114mm)
• SD/SDHC Card Slot • 38MB Built-in Memory
• Dim. 3.6 x 2.3 x 0" • Weight 4.4 oz
S52C WiFi Interface (Black) #NICPS52C*
S52 Black or Red **#NICPS52***

Nikon Coolpix P5100
• VR Image Stabilization
• 12.1 MegaPixels • 2.5" LCD Monitor
• 3.3x Optical Zoom • 4x Digital Zoom
• 7.5-26.3mm f/2.7-5.3 (35 Equiv. 35-123mm) • SD/SDHC Card Slot
• 52MB MB Built-in Memory • Hot Shoe
• Dimensions 3.9 x 2.5 x 1.6"
• Weight 7.1 oz **#NICPP5100***

Nikon Coolpix P80
• Optical VR Image Stabilization
• 10.1 MegaPixels • 2.7" LCD Monitor
• 18x Optical Zoom • 4x Digital Zoom
• 4.7-84.2mm f/2.8-4.5 (35 Equiv. 27-486mm) • SD/SDHC Card Slot
• 50MB MB Built-in Memory • D-Lighting
• Dimensions 3.1 x 4.3 x 3.1"
• Weight 12.9 oz **#NICPP80***

OLYMPUS FE-310
• My Favorites Album • Face Detection
• Perfect Shot Preview • 8.0 MegaPixels
• 2.5" LCD Display with Backlight Boost
• 5x Optical Zoom • 4x Digital Zoom
• 6.2-31mm f/3.2-4.8 (35 Equiv. 37-185mm)
• xD card slot • 20.5MB internal memory
• Dim. 2.4 x 3.7 x 1.2"2. • Weight 4.9 oz
Black or Silver **#OLFE310***

OLYMPUS Stylus 850 SW
• Shockproof • Waterproof to 10 ft • Freezeproof
• 8.0 MegaPixels • 2.5" LCD Monitor
• 3x Optical Zoom • 5x Digital Zoom
• 6.7-20.1mm f/3.5-5 (35 Equiv. 38-114mm)
• xD Card Slot • 14.8MB Built-in memory
• Dim. 2.4 x 3.7 x 0.84" • Weight 4.8 oz
Black, Blue, Silver or Yellow **#OLS850***

OLYMPUS SP-570 UZ
• 10 Megapixels • RAW File Mode
• 2.7" LCD Monitor • Electronic Viewfinder
• 20x Optical Zoom • 5x Digital Zoom
• 4.6-92mm f/2.8-4.5 (35 equiv. 26-520mm)
• xD card slot • 45MB Internal Memory
• Manual Exposure • 13.5 fps Burst
• Dimensions 3.3 x 4.7 x 3.4"
• Weight 15.7 oz **#OLSP570UZ***

Panasonic Lumix DMC-FX35
• MEGA O.I.S. Optical Image Stabilizer
• 10.1 Megapixels • 2.5" LCD Monitor
• 4x WA Optical Zoom • 4x Digital Zoom
• 4.4-17.6mm f/2.8-5.6 (35 equiv. 25-100mm) Leica DC Vario-Elmarit lens • SD/SDHC Card Slot • 50 MB built-in Memory
• Dim. 3.7 x 2.0 x 0.9" • Weight 4.7 oz
Black, Blue, or Silver **#PADMCFX35***

Panasonic Lumix DMC-FZ50
• Mega Optical Image Stabilization
• 10.1 MegaPixels • 2" LCD Monitor
• 12x Optical Zoom • 2x Digital Zoom
• 7.4-88.8mm f/2.8-3.7 (35 Equiv 35-420mm) Leica DC Vario-Elmarit Lens
• RAW File Mode • SD/SDHC Card Slot
• Dimensions 5.5 x 3.4 x 5.6"
• Weight 23.5 oz **#PADMCFZ50***

Panasonic Lumix DMC-LX2
• Mega Optical Image Stabilization
• 10.2 MegaPixels • 2.8" LCD Monitor
• 4x Optical Zoom • 4x Digital Zoom
• 6.3-25.2mm f/2.8-4.9 (35 Equiv 28-112mm) Leica DC Vario-Elmarit Lens • SD Card Slot
• RAW File Mode • Dim. 2.2 x 4.2 x 1.1"
• Weight 6.6 oz **#PADMCLX2***

PENTAX Optio W30
• JIS Class 8 Waterproof to 10'
• 7.1 MegaPixels • 2.5" LCD Monitor
• 3x Optical Zoom • 4x Digital Zoom
• 6.3-18.9mm f/3.3-4 (35 Equiv. 38-114mm) Lens • SD/SDHC (High Capacity) Card Slot
• Dimensions 4.2 x 2.1 x 0.9"
• Weight 4.9 oz **#PEOW30***

SAMSUNG L100
• 8.2 MegaPixels • 2.5" LCD Monitor
• 3x Optical Zoom • 3x Digital Zoom
• 6.2-18.6mm f/2.8-5.2 (35 Equiv. 37-111mm)
• SD/SDHC (High Capacity) Card Slot
• 10MB Built-in Memory • Voice Recording
• Record 640 x 480 video at 30 fps
• Dim. 2.2 x 3.5 x 0.8" • Weight 4.1 oz
Black or Silver **#SAL100***

SAMSUNG S860
• Face Detection & Self Portrait Modes
• 8.1 MegaPixels • 2.4" LCD Monitor
• 3x Optical Zoom • 3x Digital Zoom
• -mm f/ (35 Equiv. 37-111mm)
• SD/SDHC Card Slot • 11MB Built-in Memory
• Record 640 x 480 video at 30 fps
• Dim. 2.2 x 3.5 x 0.8" • Weight 4.1 oz
Black or Silver **#SAS860***

SONY CyberShot DSC-S730
• 7.2 MegaPixels • 2.4" LCD Monitor
• 3x Optical Zoom • 2x Digital Zoom
• 5.8-17.4mm f/2.8-4.8 (35 Equiv. 35-105mm)
• MS Duo/Pro Duo Card Slot
• 22MB Built-in Memory • On-screen Histogram • Easy-to-use Function Guide
• Dimensions 2.4 x 3.6 x 1.0"
• Weight 4.6 oz **#SODSCS730***

SONY CyberShot DSC-T70
• 8.1 MegaPixels • 3" LCD Monitor
• 3x Optical Zoom • 6x Digital Zoom
• 6.3-19mm f/3.5-4.4 (35 Equiv. 38-114mm) Carl Zeiss Vario-Tessar Lens
• MS Duo/Pro Duo Card Slot
• 31MB Built-in Memory
• Dim. 3.5 x 2.2 x 0.8" • Weight 5.5 oz
Black, Pink, Silver or White **#SODSCT70***

SONY CyberShot DSC-T2
• 4 GB Built-in Memory • Double Anti-Blur System • 8.1 MegaPixels • HD Video Out
• 2.7" LCD with Touchscreen Operation
• 3x Optical Zoom • 6x Digital Zoom
• 6.33-19mm f/3.5-4.5 (35 Equiv. 38-114mm) Zeiss Lens • MS Duo/Pro Duo Card Slot
• Dim. 3.4 x 2.2 x 0.8" • Weight 4.6 oz
Black, Blue, Green, Pink, or White **#SODSCT2***

SONY CyberShot DSC-W300
• Titanium Body • HDTV Compatibility
• 13.6 MegaPixels • 2.7" LCD Monitor
• 3x Optical Zoom • 2x Digital Zoom
• 7.6-22.8mm f/3.3-5.2 (35 Equiv. 35-105mm) Zeiss Vario-Tessar Lens
• MS Pro Duo Card Slot • 15MB Built-in Memory • Dimensions 2.3 x 3.7 x 1.1"
• Weight 5.5 oz **#SODSCW300***

SONY CyberShot DSC-T300
• Super Steady Shot Stabilization
• 10.1 MegaPixels • 3.5" LCD Monitor
• Touch-Screen Operation
• 5x Optical Zoom • 2x Digital Zoom
• 5.8-29mm f/3.5-4.4 (35 Equiv. 33-165mm) Carl Zeiss Lens • MS Duo/Pro Duo Card Slot
• Dim. 2.3 x 3.7 x 0.8" • Weight 5.3 oz
Black, Red or Silver **#SODSCT300***

SONY CyberShot DSC-H50
• NightShot Infrared System
• 9.1 MegaPixels • 3" Tilt-up LCD Monitor
• 15x Optical Zoom • 2x Digital Zoom
• 5.2-78mm f/2.7-4.5 (35 Equiv. 31-465mm) Carl Zeiss Lens • HDTV Compatibility
• MS Duo Card Slot • 15MB Built-in Memory
• Dimensions 3.2 x 4.6 x 3.4"
• Weight 14.6 oz **#SODSCH50***

Memory Cards

CF Compact Flash

	Delkin		Kingston			Lexar			Sandisk			
	Std	Pro	Std	Ultimate 133x	Ultimate 266x	Platinum II	133x	300x	Std	Ultra II	Extreme III	Extreme IV
1GB	13.50	28.50	9.95	—	—	19.50	19.95	—	—	—	—	—
2GB	16.50	44.95	14.95	37.95	44.50	27.50	38.95	54.95	—	27.50	36.50	54.95
4GB	24.95	79.95	—	39.50	77.50	68.95	58.50	87.95	49.95	47.95	56.95	89.95
8GB	—	149.95	—	88.50	149.95	—	99.95	169.95	—	93.95	99.95	179.95
16GB	—	299.95	—	168.50	—	—	—	—	—	—	199.95	—

MSDUO Memory Stick Pro Duo

	Lexar		Sandisk				Sony
	40x	Gaming	Standard	Ultra II	Ultra II Mobile	Gaming	Standard
128MB	—	—	—	—	—	—	17.95
512MB	16.50	—	—	—	—	—	—
1GB	19.95	19.95	19.95	—	—	21.95	24.95
2GB	27.50	—	28.50	32.50	74.95	29.95	36.95
2GB 2 Pack	—	—	48.95	—	—	—	—
4GB	46.95	—	48.95	54.50	129.95	48.95	59.95
8GB	—	—	97.95	99.95	—	—	99.95

SD Secure Digital

	Delkin			Kingston			Lexar			Sandisk				Panasonic			
	Std	Pro	Micro	Std	Elite Pro	Ultimate	Std	Platinum II 60x	133x	Std	Ultra II	Extreme III	Micro	Micro Ultra	5MBs Class 2	5MBs Class 4	10MBs Class 2	20MBs Class 6
256MB	—	—	—	—	—	—	—	—	—	—	—	—	7.95	—	—	—	15.95	—
512MB	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
1GB	8.95	13.95	9.95	7.95	11.95	—	14.95	13.50	19.95	—	—	—	15.95	29.95	8.95	—	—	—
2GB	12.95	14.95	14.95	11.95	15.95	39.95	24.95	19.50	29.95	12.99	24.50	29.95	23.95	—	—	12.95	—	19.95

MSPRO Memory Stick Pro

Sony High Speed	512MB	33.95

XD xD Memory

Type M	1GB	2GB
Fuji	24.95	39.95
Lexar	27.95	—
Olympus	—	26.95
Sandisk	19.95	29.95

SD HC Secure Digital High Capacity

4GB	Kingston	Lexar			Sandisk				Panasonic	
	Std	Std	Platinum II 60x	133x	Std	Ultra II Std	Ultra II Plus	Extrm III 20MBs	Micro	10 MBs	20 MBs
Class 2	19.95	44.95	—	—	29.95	with reader	—	—	39.95	—	—
Class 4	19.95	—	—	—	—	46.95	—	—	—	24.95	—
Class 6	19.95	—	39.95	48.95	—	39.95	—	49.95	—	—	38.95

8GB	Kingston	Panasonic	Sandisk		
	Standard	6MBs	Std	Ultra II w/Reader	Extreme III 20MBs w/Reader
Class 2	39.95	—	59.95	—	—
Class 4	39.95	—	—	74.95	—
Class 6	43.95	79.95	—	—	79.95

16GB	Panasonic	Sandisk	32GB	Panasonic	Sandisk
	20MBs	Ultra II w/Reader		20MBs	Ultra II w/Reader
Class 2	—	—	Class 2	—	—
Class 4	—	149.95	Class 4	—	284.95
Class 6	159.95	—	Class 6	431.95	—

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Equipment leasing available

Quick Dial 64

12 MegaPixels

Digital Rebel XSiT (Black or Silver)
Body Only ..... #CAEDRXSI*
Kit with 18-55mm IS .. #CAEDRXSIKB*

Canon Digital Rebel XSi
"D-SLR" Digital SLR Camera
- 12.2 MegaPixels CMOS Sensor
- 3.0" LCD Monitor • SLR viewfinder
- Live View Function • USB 2.0
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus
- 3.5 fps Continuous Shooting
- High Sensitivity (ISO 100-1600)
- Picture Style Settings
- Integrated Cleaning System
- Uses LP-E5 Battery
- Dimensions 3.8 x 5.1 x 2.4"
- Weight 16.8 oz Body Only

10 MegaPixels

Rebel XTi (Black or Silver)
Body Only ..... #CAEDRXTI
Kit with 18-55mm EF-S .. #CAEDRXTIK

Canon Digital Rebel XTi
"D-SLR" Digital SLR Camera
Self Cleaning Sensor with Dust Delete Data system
- 10.2 MegaPixels
- 2.5" LCD Monitor • SLR viewfinder
- Uses Canon EF Lenses (1.6x factor)
- CF Card Slot • Auto or Manual Focus
- Built-In flash & Hot Shoe • USB 2.0
- Program, Aperture, Shutter, Depth-of-Field, Manual, Exposure Compensation • 3 fps Burst
- ISO 100-1600 • Uses NB-L2H Battery
- Dimensions 5 x 3.7 x 2.6"
- Weight 18 oz body only

10 MegaPixels

EOS-40D Body Only ..... #CAE40D
Kit with 28-135mm IS USM ..... #CAE40D28135

Canon EOS-40D
"D-SLR" Digital SLR Camera
- ***RAW and sRAW Image Capture***
- 10.2 MegaPixels • SLR viewfinder
- 3" LCD Monitor with Live View
- Uses Canon EF Lenses (1.6x factor)
- CF Card Slot • "Picture Style" Settings
- Versatile Exposure Metering System
- Single, Continuous, or Manual Focus
- EOS integrated Cleaning System
- ISO 100-3200 • Burst rate: 6.5 fps
- USB 2.0 • Uses BP-511A Battery
- Dimensions 5.7 x 4.2 x 2.9"
- Weight 26.1 oz Body Only

10 MegaPixels

EOS-1D Mark III
Body Only ..... #CAE1D3

Canon EOS-1D Mark III
"D-SLR" Digital SLR Camera
- 10.1 MegaPixels
- DIGIC III Image Processor
- 3" LCD Monitor with live view mode
- Uses Canon EF Lenses (1.3x factor)
- SD & CF Card Slots • 10 fps Shootng Speed • 300,000 Cycle Shutter Unit
- 110 JPEG/30 RAW Image Burst Rate
- 100% Viewfinder Frame Coverage
- 1/300 SEC. Sync Speed
- ISO 50-6400 • Uses LP-E4 Battery
- Dimensions 6.2 x 6.1 x 3.1"
- Weight 40.7 oz. Body Only

12 MegaPixels

EOS-5D Body Only ..... #CAE5D
Kit with 24-105mm "L" IS USM ..... #CAE30D24105

Canon EOS-5D
"D-SLR" Digital SLR Camera
- ***Full-Frame 36x24mm DIGIC II CMOS sensor*** • 12.8 MegaPixels
- 2.5" LCD Monitor • SLR viewfinder
- Uses Canon EF Lenses • USB 2.0
- CF, MD Card Slot with Playback file size display • Auto or Manual Focus
- 3 fps Burst rate • Hot Shoe & Flash Sync. • Program, Aperture, Shutter, Depth-of-Field, Bracketing, Manual
- ISO 100-3200 • Uses BP-511A Battery
- Dimensions 6 x 4.4 x 2.9"
- Weight 28.5 oz. body only

21 MegaPixels

EOS-1Ds Mark III
Body Only ..... #CAE1DS3

Canon EOS-1Ds Mark III
"D-SLR" Digital SLR Camera
- ***Full-Frame CMOS Sensor***
- ***Weather Resistant Body***
- ***Self-Cleaning Sensor***
- 21.1 MegaPixels • SLR viewfinder
- 3" LCD Monitor with Live View
- Uses Canon EF Lenses • 5 fps Burst
- SD/SDHC & CF card slots • USB 2.0
- UDMA-compliant CompactFlash
- Fast AF system • Picture Style Settings
- Powerful Bundled Software
- ISO 100-1600 • Uses LP-E4 Battery
- Dimensions 6.3 x 6.1 3.1"
- Weight 42.5 oz. Body Only

Quick Dial 64

SLR Lenses & Flashes

Canon 580 EX II Shoe Mount Flash
- Guide No. 190'
- Dust- and water-resistance
- Metal Hot Shoe
- Superior build quality, including a metal foot for higher rigidity
- E-TTL II, E-TTL, TTL & Manual
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Weight 13.2 oz

Canon 10-22/3.5-4.5 EF-S USM Digital Lens
- ***Exclusively designed for Digital SLRs***
- 35mm equivalent 16-35mm
- 3 aspherical lens elements
- 3.5-27 f/Stop Range
- Focus 9.5" to Infinity
- 77mm filter diameter
- Weight 13.6 oz

Canon 17-55/2.8 EF-S USM Digital Lens
- ***Exclusively designed for Digital SLRs***
- IS (Image Stabilizing) technology
- 2.8-22 f/Stop Range
- Focus 13.8" to Infinity
- Angle of View 78.3°-27.5°
- 77mm filter diameter
- Weight 22.4 oz

Canon 24-105/4 EF "L" IS USM Lens
- IS (Image Stabilizing) technology
- Dust and moisture resistant construction
- Fast and Quiet AF
- 4-22 f/Stop Range
- Focus 1.48' to Infinity
- 77mm filter diameter
- Weight 24 oz

* Price After Rebate

Canon
Canon EOS Flash System (USA)

Rebates Expire 7-19-08

220EX	125.95	
430EX		*$15 Rebate*
580EX II		*$30 Rebate*
MR-14EX Ringlight		470.00
MT-24EX Twin Flash		685.00

Canon EF-S Lenses *For Digital Only*	IMP	USA
EF-S Lenses are compatible with the 20D, 30D, 40D & Digital Rebel only		
60/2.8 USM Macro (52ø)	384.95	370.00*
10-22/3.5-4.5 USM (77ø)	689.95	710.00
17-55/2.8 **IS** USM (67ø)	999.95	960.00*
17-85/4-5.6 **IS** USM (67ø)	499.95	515.00
18-55/3.5-5.6 **IS** USM (58ø)	—	170.00
55-250/4.0-5.6 **IS** USM (58ø)	CALL	CALL

Canon EF Lenses	IMP	USA
15/2.8	599.95	610.00
20/2.8 USM (72ø)	429.95	445.00
24/2.8 (58ø)	294.95	305.00
28/2.8 (52ø)	169.95	180.00
28/1.8 USM (58ø)	404.95	420.00
35/2 (52ø)	229.95	240.00
50/1.8 (52ø)	84.95	89.95
50/1.4 USM (58ø)	314.95	325.00
50/2.5 Macro (52ø)	239.95	250.00
MP-E 65/2.8 1x-5x Macro (58ø)	839.95	865.00
85/1.8 USM (58ø)	344.95	355.00
100/2.8 USM Macro (58ø)	469.95	455.00*
100/2 USM (58ø)	394.95	410.00
135/2.8 Soft Focus (52ø)	284.95	295.00
400/4.0 **DO IS** (52ø rear)	5349.95	5500.00
24-85/3.5-4.5 USM (67ø)	309.95	322.00
28-90/4.0-5.6 III (58ø)	99.95	94.95*
28-105/3.5-4.5 II USM (58ø)	219.95	229.95
28-135/3.5-5.6 **IS** USM (72ø)	399.95	409.95
28-200/3.5-5.6 USM (72ø)	359.95	375.00
70-300/4.5-5.6 **DO IS** USM (58ø)	1159.95	1190.00
70-300/4-5.6 **IS** USM (58ø)	529.95	549.00
75-300/4.0-5.6 III (58ø)	149.95	159.95
75-300/4.0-5.6 III USM (58ø)	189.95	200.00
100-300 4.5-5.6 USM (58ø)	279.95	295.00

Canon TS-E MF Lenses	IMP	USA
24/3.5 **"L"**	1129.95	1150.00
45/2.8	1129.95	1150.00
90/2.8	1129.95	1150.00

Canon EF "L" Lenses	IMP	USA
14/2.8 USM II	2029.95	2049.00
24/1.4 (77ø)	1149.95	1170.00
35/1.4 USM (72ø)	1159.95	1080.00*
50/1.2 USM (72ø)	1379.95	1300.00*
85/1.2 USM II (72ø)	1829.95	1745.00*
135/2.0 USM II (72ø)	909.95	935.00
180/3.5 USM Macro (72ø)	1269.95	1300.00
200/2.8 USM (72ø)	669.95	695.00
300/2.8 **IS** USM (52ø rear)	3999.95	4100.00
300/4.0 **IS** USM (77ø)	1189.95	1210.00
400/2.8 **IS** (52ø rear)	6659.95	6800.00
400/5.6 USM (77ø)	1099.95	1140.00
500/4 **IS** USM (52ø rear)	5639.95	5800.00
600/4.0 **IS** (52ø rear)	7399.95	7600.00
16-35/2.8 II (82ø)	1424.95	1350.00*
17-40/4.0 USM (77ø)	669.95	650.00*
24-70/2.8 (77ø)	1159.95	1190.00
24-105/4 **IS** USM (77ø)	1039.95	1059.00
28-300/3.5-5.6 **IS** USM (77ø)	2199.95	2300.00
70-200/4.0 USM (67ø)	579.95	560.00*
70-200/4.0 **IS** USM (77ø)	1069.95	1025.00*
70-200/2.8 USM (77ø)	1169.95	1190.00
70-200/2.8 **IS** (77ø)	1649.95	1574.00*
100-400/4.5-5.6 **IS** USM (77ø)	1419.95	1360.00*
1.4x II Teleconverter	279.95	290.00
2x II Teleconverter	279.95	290.00

NEW CANON REBATES!
SAVE UP TO $300 INSTANTLY!

D-SLRs	USA Price	Less Rebate	Final Cost
EOS-40D	Call	$200	Call
EOS-5D	Call	$300	Call
AF Flashes			
430 EX	Call	$15	Call
580 EX II	Call	$30	Call
Digital DX AF Lenses			
60/2.8 USM Macro	400.00	$30	$370.00
17-55/2.8 **IS** USM	1030.00	$70	$960.00
AF Lenses			
100/2.8 USM Macro	490.00	$35	$455.00
28-90/4.0-5.6 III	109.95	$15	$94.95
AF "L" Lenses			
35/1.4 USM	1180.00	$100	$1080.00
50/1.2 USM	1400.00	$100	$1300.00
85/1.2 USM II	1870.00	$125	$1745.00
16-35/2.8 II	1450.00	$100	$1350.00
17-40/4.0 USM	700.00	$50	$650.00
70-200/4.0 USM	600.00	$40	$560.00
70-200/4.0 **IS** USM	1100.00	$75	$1025.00
70-200/2.8 **IS** USM	1699.00	$125	$1574.00
100-400/4.5 **IS** USM	1460.00	$100	$1360.00

Rebates Expire 7-19-08

USA = Imported & Warrantied by Canon USA
IMP = Imported & Warrantied by B&H (not qualified for Canon USA Rebates & Warranties)

Nikon D40
"D-SLR" Digital SLR Camera
- ***Compact and Lightweight***
- 6.1 MegaPixels
- 2.5" LCD Monitor • SLR Viewfinder
- SD/SDHC (High Capacity) Card Slot
- Accepts Nikon AF Lenses (1.5x factor)
- Auto or Manual Focus • USB 2.0
- Program, Digital Vari-Program, Aperture, Shutter, Manual, Exposure Compensation, Bracketing
- ISO 200-1600 • Uses EN-EL9 Battery
- ***Nikon Inc. limited warranty included***
- Dimensions 3.7 x 5 x 2.5"
- Weight 17 oz Body Only

D40 Kit with 18-55mm DX ..... **#NID401855**

Nikon D60
"D-SLR" Digital SLR Camera
- 10.2 MegaPixels
- 2.5" LCD Monitor • SLR Viewfinder
- Accepts Nikon AF Lenses (1.5x factor)
- SD/SDHC Card Slot
- Built-in Speedlight
- Integrated Dust Reduction System
- 8 Digital Vari-Program Modes
- Stop-Motion Video • 3 fps Burst
- In-Camera Image Editing & RAW Processing • ISO 100-1600
- USB 2.0 • Uses EN-EL9 Battery
- ***Nikon Inc. limited warranty included***
- Dimensions 3.7 x 5.0 x 2.5"
- Weight 17 oz Body Only

D60 Kits
with 18-55mm VR ..... **#NID601855**
with 18-55mm & 55-200mm VR ..... **#NID601855200**

Nikon D80
"D-SLR" Digital SLR Camera
- 10.2 MegaPixels • Hot Shoe
- 2.5" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus • 5 fps Burst
- Program, Aperture, Shutter, Bracketing, Manual, Exposure Compensation • USB 2.0
- Optional Wireless Transmitter
- ISO 100-1600 • Uses EN-EL3e battery
- ***Nikon Inc. limited warranty included***
- Dimensions 4.1 x 5.2 x 3"
- Weight 20.6 oz. body only

D80 Body Only ..... **#NID80**
Kit w/18-135mm DX.. **#NID20018135**

Nikon D300
"D-SLR" Digital SLR Camera
Self-Cleaning Sensor
- 12.3 MegaPixels • 3" LCD Monitor
- Live View • HDMI video out
- Accepts Nikon AF Lenses (1.5x factor)
- CF, MD Card Slot • 6 fps Burst
- Auto or Manual Focus • USB 2.0
- Live View Shooting • 51-Point AF
- 14-Bit A/D Conversion
- Shutter Rated to 150,000 Cycles
- 200-3200 ISO (100-6400 with Boost)
- Uses EN-EL3e battery
- ***Nikon Inc. limited warranty included***
- Dimensions 4.5 x 5.8 x 2.9"
- Weight 29.2 oz. body only

D300 Body Only ..... **#NID300**
Kit with
18-135mm DX ..... **#NID30018135**
18-200mm DX VR.... **#NID30018200**

Nikon D3
"D-SLR" Digital SLR Camera
- 12.1 MegaPixels • Live View
- 3" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (No Lens Crop Factor) • Dual CF Card Slots
- 9 fps Full-Frame, 11 fps DX Crop
- 3D Color Matrix II
- 14-Bit A/D Conversion
- Shutter Rated to 300,000 Cycles
- 51-Point AF with 3D Tracking
- ISO 200-6400 (100-25,600 w/Boost)
- Uses EN-EL4a Battery
- ***Nikon Inc. limited warranty included***
- Dimensions 6.3 x 6.2 x 3.4"
- Weight 43.2 oz body Only

D3 Body Only ..... **#NID3**

FUJIFILM FinePix S5 Pro
"D-SLR" Digital SLR Camera
- 12.1 MegaPixels
- 23 x 15.5mm Super CCD SRII
- 2.5" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (factor 1.5x)
- CF card slot • Auto or Manual Focus
- Program, Multi Program, Aperture, Shutter, Manual • Nikon i-TTL Flash Control & Built-in Flash • USB 2.0
- AE Bracketing • 3 fps Burst Mode
- ISO 100-3200 • Uses NP-150 Battery
- Dimensions 5.8 x 4.4 x 2.9"
- Weight 29.3 oz. body only

FinePix S5 Pro Body Only ..... **#FUFPS5**

SLR Lenses & Flashes

Nikon 10.5mm f2.8 Fish-eye DX ED-IF Digital Lens
- ***Exclusively designed for use with Digital SLRs***
- Full-frame fish-eye lens
- 35mm equiv. 16mm
- ED (Extra-low Dispersion)
- IF (Internal Focusing)
- Minimum focus 5.5"
- Rear gelatin filter slot
- Weight 10.8 oz

Nikon 14-24mm f/2.8 G AF-S ED Ultra-Wide Zoom AF Lens
- Rugged construction and professional-grade dust and moisture resistance
- Nano Crystal coating
- Silent Wave Motor (SWM)
- ED (Extra-low Dispersion)
- IF (Internal Focusing)
- Minimum Focus 11"
- Weight 35.2 oz

Nikon 18-200/3.5-5.6 DX G AF-S ED-IF Digital Lens
- ***Exclusively designed for use with Digital SLRs***
- 35mm equiv. 27-300mm
- VR II Vibration Reduction
- SWM (Silent Wave Motor)
- 3.5-22 f/Stop Range
- Focus 1.6' to Infinity
- 72mm filter diameter
- Weight 19.8 oz

Nikon 70-300/4.5-5.6 G AF-S VR Lens
- ***Vibration Reduction (VR) minimizes image blur caused by camera shake***
- Silent Wave Motor
- Internal Focusing
- 4.5-32 f/Stop Range
- Focus 4.9' to Infinity
- 67mm filter diameter
- Weight 1.6 lbs

Nikon

Nikon AF Flashes	IMP	USA
SB-400	CALL	CALL
SB-600	CALL	CALL
SB-800	CALL	CALL
R1 Wireless Twin Flash	CALL	CALL
R1C1 Wireless Twin Flash System	CALL	CALL
Nikon DX ED-IF Lenses for Digital Only		
10.5/2.8 Fish-Eye		CALL
12-24/4 G AF-S (77ø)		CALL
16-85/3.5-5.6 G AF-S **VR** (67ø)		CALL
17-55/2.8 G AF-S (77ø)		CALL
18-55/3.5-5.6 G AF-S (52ø)		CALL
18-55/3.5-5.6 G AF-S **VR** (52ø)		CALL
18-70/3.5-4.5 G AF-S (67ø)		CALL
18-135/3.5-5.6 G AF-S (67ø)		CALL
18-200/3.5-5.6 G AF-S (72ø)		CALL
55-200/4-5.6 G AF-S (67ø)		CALL
55-200/4-5.6 G AF-S **VR** (67ø)		CALL

Nikon D-Type AF Lenses	IMP	USA
14/2.8 D ED	1339.95	1419.95
16/2.8 D (39ø) with Hood	699.95	769.95
20/2.8 D (62ø)	469.95	489.95
24/2.8 D (52ø)	294.95	309.95
24/3.5 D ED **PC-E** (ø)	CALL	CALL
28/2.8 D (52ø)	224.95	234.95
35/2.0 D (52ø)	299.95	319.95
50/1.8 D (52ø)	104.95	109.95
50/1.4 D (52ø)	269.95	289.95
60/2.8 D Micro (62ø) (1:1)	374.95	394.95
60/2.8 G AF-S ED Micro (62ø)	CALL	CALL

Nikon D-Type AF Lenses	IMP	USA
85/1.8 D (62ø) with Hood	369.95	399.95
85/1.4 D IF (77ø)	939.95	1024.95
85/2.8 PC Shift, Manual (77ø)	CALL	CALL
105/2.8 G AF-S ED-IF **VR** Micro (62ø)	739.95	759.95
105/2.0 DC D with Hood (72ø)	829.95	924.95
135/2.0 DC D (72ø)	969.95	1069.95
180/2.8 D ED-IF (72ø)	699.95	749.95
200/2 G AF-S ED-IF **VR** (52ø)	3899.95	3999.95
200/4 D ED-IF Micro w/Case (62ø)	1199.95	1339.95
300/4.0 D AF-S ED-IF (77ø)	999.95	1124.95
300/2.8 G AF-S **VR** (52ø-R)	CALL	4499.00
400/2.8 G AF-S **VR** ED (52ø)	CALL	CALL
500/4.0 G AF-S **VR** ED (52ø)	CALL	CALL
600/4.0 G AF-S **VR** ED (52ø)	CALL	CALL
14-24/2.8 G AF-S ED-IF	CALL	CALL
17-35/2.8 (77ø)	1369.95	1499.95
24-70/2.8 G AF-S ED-IF (77ø)	CALL	CALL
24-85/2.8-4.0 D (72ø)	499.95	564.95
24-120/3.5-5.6 G AF-S **VR** (72ø)	489.95	509.95
70-200/2.8 G AF-S ED-IF **VR** (77ø)	1579.95	1624.95
70-300/4.0-5.6 G (62ø)	109.95	134.95
70-300/4.5-5.6 G-AFS **VR** (67ø)	CALL	CALL
80-200/2.8 D with Collar (77ø)	869.95	914.95
80-400/4.5-5.6 D **VR** (77ø)	1379.95	1429.95
200-400/4 G AF-S ED-IF **VR** (52ø)	5099.95	5199.95
TC-14E II (1.4x) Teleconverter	359.95	409.95
TC-17E II (1.7x) Teleconverter	359.95	419.95
TC-20E II (2x) Teleconverter	359.95	429.95

USA = Imported & Warrantied by Nikon USA (AF lenses include 1 year warranty plus 4 years extended service coverage)
IMP = Imported & Warrantied by B&H (not qualified for Nikon USA Rebates & Warranties)

Nikon SB-600 Speedlight Shoe Mount Flash
- Guide No. 98'
- iTTL & Manual
- Recycling Time 3.5 Secs
- Bounce, Swivel and Zoom Head
- Angle of Coverage 73° to 23°
- Safety lock on flash shoe
- Weight 10.6 oz

Nikon R1C1 Wireless Twin Flash
- Enables superb close-up lighting control with exceptional flexibility and innovative options
- Guide No. 66' • i-TTL, D-TTL, TTL & Manual
- Angle of Coverage 78° horiz.
- Includes two SB-R200 Speedlights & U-800 Wireless Speedlight Commander
- Weight 4.2 oz

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Quick Dial 64

10 MegaPixels

OLYMPUS Evolt E-510
"D-SLR" Digital SLR Camera
- ***Advanced Image Stabilization System • Supersonic Wave Filter***
- 10 MegaPixels
- 17.3 x 13" 4/3 FFT-CCD
- 2.5" Live View LCD monitor
- SLR viewfinder
- ***4/3 Full Frame Zuiko Specific Lenses***
- CF & XD Card Slots
- Select ISO 100-1600 • 3 fps Burst
- Program, Aperture, Shutter, Manual, Bracketing, Exposure Compensation
- USB 2.0 • Uses BLM-01 Battery
- Dimensions 3.6 x 5.4 x 2.7"
- Weight 16.2 oz Body Only

E-510 Body Only ..... **#OLEE510**
E-410 Kit
w/14-42mm Zuiko.. **#OLEE5101442**
w/14-42 & 40-150mm **#OLEE5102LK**

Mfr. Rebate $100 Expires 7-26-08

14 MegaPixels

PENTAX K20D Super
"D-SLR" Digital SLR Camera
- ***Sensor-Shift Shake Reduction***
- ***Weather and Dust Resistant***
- 14.6 Megapixel CMOS Sensor
- 2.7" LCD Monitor • SLR viewfinder
- Uses Pentax AF Lenses (1.5x factor)
- 11-point AF System • USB 2.0
- Dust Reduction and Dust Alert features • Built-in Flash
- Advanced White Balance
- Unique Exposure Modes
- ISO 100-3200 (Expandable to 6400)
- 3 fps Burst • Uses D-Li50 Battery
- Dimensions 4.0 x 5.6 x 2.8"
- Weight 25.2 oz. body only

K20D Super Body Only ..... **#PEK20D**

10 MegaPixels

OLYMPUS E3
"D-SLR" Digital SLR Camera
- ***Supersonic Wave Filter***
- 10.1 MegaPixels • TruePic III Digital Image Processing System • Rugged Weatherproof Magnesium-alloy Construction • CF & XD Card Slots
- 2.5" Dual-axis, Free-angle LCD
- SLR viewfinder • Live View Function
- ***4/3 Full Frame Zuiko Specific Lenses***
- In Camera Blur Reduction
- Auto or Manual Focus • USB 2.0
- 5 fps Burst • Select ISO 100-3200
- Uses BLM-1 Lithium-ion Battery
- Dimensions 5.6 x 4.6 x 2.9"
- Weight 28.7 oz. Body Only

E3 Body Only ..... **#OLE3**

10 MegaPixels

SONY Alpha A200
"D-SLR" Digital SLR Camera
- ***Super SteadyShot image stabilization and dust reduction***
- 10.2 MegaPixels • SLR viewfinder
- 2.7" ClearPhoto LCD monitor
- Uses Sony Alpha & Minolta Maxxum Lenses (1.5x factor) • CF Card Slot
- Anti-dust Protection • USB 2.0
- D-Range Optimizer (DRO)
- 3 fps Continuous Burst
- Eye-Start Autofocus
- ISO 100-3200 Sensitivity
- Uses NP-FM500H Battery
- Dimensions 3.9 x 5.2 x 2.8"
- Weight 18.8 oz. body only

Alpha A200 Kits
with 18-70mm ..... **#SODSLRA200K**
with 18-70mm and 75-300mm ..... **#SODSLRA200W**

10 MegaPixels

Panasonic Lumix DMC-L10
"D-SLR" Digital SLR Camera
Four-Thirds System (17.3 x 13mm) CCD
- 10.1 MegaPixels • 3 fps Shooting Speed
- 2.5" free-angle LCD Monitor rotates 180° horizontally and 270° vertically
- SLR viewfinder • Dust Reduction System
- Uses ***4/3 Full Frame Leica-Panasonic-Olympus Lenses*** (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus • ISO 100-1600
- SILKYPIX Developer Studio
- USB 2.0 • Li-ion Battery Pack
- 3.8 x 5.3 x 3" • Wt. 17 oz. body only

Kit with Leica D Vario-Elmarit 14-50/2.8-3.5 MEGA O.I.S. Aspherical ..... **#PADMCL10K**

12 MegaPixels

SONY Alpha A700
"D-SLR" Digital SLR Camera
- ***Super SteadyShot image stabilization and dust reduction***
- 12.2 MegaPixels • 5 fps Burst
- 3" LCD monitor • SLR viewfinder
- Uses Sony Alpha ***(compatible with Minolta A-type bay mount)*** Lenses (1.5x factor) • Program AE, Shutter Priority, Aperture Priority, Manual, Exposure Compensation, Bracketing
- CF & MS Card Slots • USB 2.0
- Auto or Manual Focus, Eye Start AF
- ISO 100-1600 (up to 6400 w/ Boost)
- Uses NP-FM500H Lithium-ion Battery
- 5.6 x 4.3 x 3.3" • Wt 24 oz. Body Only

A700 Body Only ..... **#SODSLRA700**
Kit with 18-70mm ..... **#SODSLRA700K**
Kit with 16-105mm ..... **#SODSLRA700P**

Quick Dial 61

Digital Picture Frames

Smartparts
8" Genuine Wood Frame
- 800 x 600 Screen Resolution
- 256MB built-in memory
- Accepts all popular memory cards
- Auto picture rotation

#SMDPF8256W **$169.95**

Kodak
EasyShare 8" Frame with Wi-Fi
- Wi-Fi & PictBridge Enabled Display
- 800 x 480 Screen Resolution
- 128MB built-in memory
- CF I/II, SD/MMC, MS, xD Card Slots

#KDFD8Q **$219.95**

PHILIPS
PhotoFrame 7" Frame
with four Interchangeable Frames
- 800 x 480 Screen Resolution
- CF I, MS, MS PRO, SD/MMC Card Slots

#PHF741C **$159.95**

PHILIPS
PhotoFrame 10" Frame
with four Interchangeable Frames
- 800 x 480 Screen Res.
- 128MB built-in memory
- CF I, MS, MS PRO, SD/MMC Card Slots

#PHF101 **$229.95**

Quick Dial 64

SLR Lenses & Flashes

OLYMPUS

Flash System

FL-20 Flash	114.95
FL-36 Flash	179.95
FL-50 Flash	374.95
RF-11 Ring Flash	229.95
SRF-11 Ring Flash Set	479.95
TF-22 Twin Flash	449.95
STF-22 Twin Flash Set	629.95

Zuiko 4/3 System Digital Lenses for E-1 & Evolt Cameras

8/3.5 Fish-eye	674.95
35/3.5 Macro (52ø)	199.95
50/2.0 Macro (77ø)	424.95
150/2.0 EP (82ø)	2199.95
300/2.8 ED	5894.95
7-14/4.0 ED (72ø)	1594.95
11-22/2.8-3.5 ED (72ø)	674.95
12-60/2.8-4 ED SWD (72ø)	949.95
14-42/3.5-5.6 EZ (58ø)	249.95
14-54/2.8-3.5 (67ø)	424.95
18-180/3.5-6.3 ED (62ø)	424.95
35-100/2.0 ED (77ø)	2199.95
40-150/4-5.6 (58ø)	259.95
90-250/2.8 ED (105ø)	5349.95
EC-14 1.4x Teleconverter	384.95
EC-20 2x Teleconverter	479.95
MF-1 OM Lens Adapter	99.95

PENTAX

* Price After Rebate — Rebates Expire 7-26-08

THE PENTAX GEAR UP REBATE. **All products must be purchased at the same time on the same receipt with a K20D or K200D to receive the full rebate.**

AF Flash System

AF-360FGZ	169.95*
AF-540FGZ	289.95*

SMCP-DA Digital AF Lenses

14/2.8 ED IF (77ø)	614.95
21/3.2 AL Limited ***"Pancake"*** (49ø)	439.95
35/2.8 Macro Limited (49ø)	599.95
40/2.8 Limited ***"Pancake"*** (49ø)	269.95
70/2.4 Limited ***"Pancake"*** (49ø)	479.95
200/2.8 ED IF	949.95
10-17/3.5-4.5 ED IF (77ø)	429.95
12-24/4 ED AL IF (77ø)	719.95
16-45/4 ED AL (67ø)	309.95*
16-50/2.8 ED AL IF SDM (77ø)	599.95*
18-55/3.5-5.6 AL (52ø)	109.95
18-55/3.5-5.6 AL II (52ø)	149.95
18-250/3.5-6.3 ED IF AL (62ø)	449.95
50-135/2.8 ED IF SDM (67ø)	649.95*
50-200/4-5.6 ED (52ø)	229.95

AF Lenses for 35mm & Digital SLRs

31/1.8 Limited (58ø)	869.95
35/2.0 AL (49ø)	299.95
43/1.9 Limited ***"Pancake"*** (49ø)	469.95
50/1.4 (49ø)	199.00
50/2.8 Macro (52ø) with Case	394.95
77/1.8 Limited (49ø)	679.00
100/2.8 D FA Macro (49ø)	524.95
28-80/3.5-5.6 J FA AL (58ø)	59.95
28-105/4-5.6 FA IF (62ø)	169.95

SONY

Compatible with Maxxum D-SLRs

Flash System

HVL-F36AM	219.95
HVL-F56AM	309.95

Digital Lenses

16/2.8 Fish-eye	749.95
20/2.8 (72ø)	519.95
28/2.8 (49ø)	229.95
35/1.4 (55ø)	1399.95
50/1.4 (55ø)	324.95
50/2.8 Macro (55ø)	439.95
85/1.4 ***Carl Zeiss*** (72ø)	1299.95
100/2.8 Macro (55ø)	599.95
135/1.8 ***Carl Zeiss*** (77ø)	1349.95
135/2.8 STF (72ø)	1149.95
300/2.8 G APO	5995.95
500/8 Reflex	649.95
11-18/4.5-5.6 DT (77ø)	599.95
16-80/3.5-4.5 DT ***Carl Zeiss*** (62ø)	699.95
18-70/3.5-5.6 DT (55ø)	199.95
18-200/3.5-6.3 DT (62ø)	469.95
24-105/3.5-4.5 D (62ø)	439.95
70-200/2.8 G APO (77ø)	1995.95
75-300/4.5-5.6 (55ø)	219.95
1.4x Teleconverter	449.95
2x Teleconverter	449.95

heliopan

Made exclusively with glass from Schott (Zeiss) the world's finest optical glass supplier

Schott Glass in Brass Rings	55	58	62	67	72	77
Skylight (1B), UV	32.75	34.25	45.00	51.25	63.00	73.75
Skylight (1B), UV SH-PMC	59.75	65.00	78.25	85.50	108.50	120.50
Polarizer (Rotating)	57.25	64.50	71.00	84.50	95.00	99.50
Circular Polarizer	85.50	89.75	96.75	112.00	134.00	153.00
Circular Polarizer SH-PMC	128.00	135.00	146.75	167.25	185.50	212.75
Circular Polarizer Slim	85.50	89.75	96.75	112.00	134.00	153.00
#5 Lt Yel, #8 Yel, #25 Lt Red, #13 Green	32.75	34.25	45.00	51.25	63.00	73.75
#11 Yel/Grn, #15 Dark Yel, #22 Orange	32.75	34.25	45.00	51.25	63.00	73.75
81A, 81B, 81C	32.75	34.25	45.00	51.25	63.00	73.75
Digital Filter	138.00	141.50	145.00	168.75	200.00	236.00

B+W

B&H SPECIAL! Buy 3 or more Hoya Filters & Get 5% Off.

	55	58	62	67	72	77
UV, KR1.5	22.95	24.95	29.95	36.95	46.95	52.95
UV, KR1.5 Multi-Coated	32.95	34.95	42.95	49.95	62.95	79.95
UV, KR1.5 Slim W.A. Multi-Coated	69.95	79.95	89.95	96.95	107.95	112.95
Circular Polarizer	69.95	74.95	79.95	89.95	102.95	114.95
Circular Polarizer Multi-Coated	89.95	94.95	98.95	114.95	129.95	144.95
Circular Polarizer Slim W.A.	64.95	72.75	79.95	89.95	99.95	109.95
Kaesemann Circular Polarizer	102.95	104.95	114.95	129.95	144.95	164.95
81A, B, KR3, 6, 12, 15, KB1.5, 3, 6, 12, 15, 20	22.95	24.95	29.95	36.95	46.95	52.95
#021, 022, 023, 040, 041, 060, 061, 081, 090	22.95	24.95	29.95	36.95	46.95	52.95
For Infrared Film 092, 093, 489	104.95	107.95	112.95	124.95	149.95	174.95
Graduated (N.D. & Colors)	52.95	54.95	57.95	64.95	74.95	92.95
ND .3 (101), .6 (102)	22.95	24.95	29.95	36.95	46.95	52.95
ND .9 (103), 1.8 (106)	43.95	45.95	72.95	74.95	94.95	104.95
ND 3.0 (110), 4.0 (113), 6.0 (120)	43.95	45.95	72.95	74.95	94.95	104.95
Enhancing	43.95	45.95	72.95	74.95	94.95	104.95
Close-Up Lenses 0.25, 0.50, 1, 2, 3, 4, 5	22.95	24.95	29.95	36.95	46.95	52.95

cokin

B&H SPECIAL! Buy 3 or more Cokin Filters & Get 10% Off.

Cokin universal filter holder system allows you to use 1 of 160 different filters on many different sized lenses. Works with all lenses of SLR cameras (35mm or Digital) There are 3 different Series in the COKIN System.

"A" Series— for lens diameters from 36mm to 62mm
"P" Series— for lens diameters from 48mm to 82mm
"Z-PRO" Series— for lens diameters from 49mm to 96mm

Series	"A"	"P"	Z-Pro
001 Yellow	16.49	22.54	43.99
002 Orange	16.49	22.54	43.99
003 Red	16.49	22.54	43.99
004 Green	16.49	22.54	43.99
005 Sepia	16.49	22.54	43.99
006 Yellow-Green	16.49	22.54	43.99
020 Blue 80A	17.04	23.64	43.99
021 Blue 80B	17.04	23.64	43.99
022 Blue 80C	17.04	23.64	43.99
023 Blue 82A	17.04	23.64	43.99
024 Blue 82B	17.04	23.64	43.99
026 Warm 81A	17.04	23.64	43.99
027 Warm 81B	17.04	23.64	43.99
028 Warm 81C	17.04	23.64	43.99
029 Orange 85A	17.04	23.64	43.99
030 Orange 85B	17.04	23.64	43.99
035 Warm 81D	17.04	23.64	43.99
036 FLW	17.04	23.64	43.99
045 Sepia Light	17.04	23.64	43.99
046 FLD	17.04	23.64	43.99
047 Gold	17.04	23.64	—
056 Star 8	24.19	31.34	—
057 Star 4	24.19	31.34	—
059 Softstar	24.19	31.34	—
060 C5 Incolor 1	18.69	24.19	—
063 C5 Grey 2	18.69	24.19	—
083/830 Diffuser 1	21.99	25.29	—

Series	"A"	"P"	Z-Pro
084/840 Diffuser 2	21.99	25.29	—
085/850 Diffuser 3	21.99	25.29	—
086 Pastel 1	21.99	25.29	54.99
087 Pastel 2	21.99	25.29	54.99
103 Close-up +3	21.99	25.29	—
120 Grad G1 Grey	24.19	31.89	—
121 Grad G2 Grey	24.19	31.89	—
122 Grad B1 Blue	24.19	31.89	65.99
123 Grad B2 Blue	24.19	31.89	65.99
124 T1 Tobacco	24.19	31.89	65.99
125 T2 Tobacco	24.19	31.89	65.99
126 M1 Mauve	24.19	31.89	—
127 M2 Mauve	24.19	31.89	—
150 Fog 1	24.19	32.44	—
151 Fog 2	24.19	32.49	—
152 Grey ND2x	17.59	21.49	44.99
153 Grey ND4x	17.59	23.64	49.49
154 Grey ND8x	17.59	21.49	49.49
160 Linear Pol	37.39	57.74	—
164 Circular Pol	51.69	104.49	—
173 VC Blue/Yellow	40.14	63.79	—
185 Radial Zoom	19.79	26.94	—
194 Gelatin Holder	14.29	15.39	—
197 Sunset 1	28.04	35.19	60.49
198 Sunset 2	28.04	35.19	60.49
220 Mirage	49.49	—	—
346 Double Exposure	16.49	15.39	—

Why Filters for Digital Cameras? With sophisticated image editing tools like PhotoShop & PHOTO-PAINT, why bother with optical filters? Given enough time, talent and patience, you probably could emulate most filter effects in post-processing, but when would you find time to shoot, eat & sleep?

HOYA

B&H SPECIAL! Buy 3 or more Hoya Filters & Get 10% Off.

	58	62, 67	72	77	82
UV, Skylight (1B)	13.50	20.95	31.50	35.95	43.50
UV, Skylight (1B) HMC	20.95	29.95	37.50	40.50	58.50
UV, Skylight (1B) Super HMC	32.95	38.95	47.95	52.50	64.50
UV, Skylight (1B) Pro 1 Super HMC	59.95	68.95	79.50	95.95	103.50
Polarizer (Rotating)	20.95	20.95	34.50	40.50	56.95
Circular Polarizer	37.50	53.95	64.50	76.50	99.95
Circular Polarizer HMC	70.50	85.50	119.95	155.95	241.50
Circular Polarizer Ultra Thin Super HMC	77.95	94.50	137.95	172.50	259.50
Circular Polarizer Pro 1 Super HMC	122.95	157.50	190.50	224.95	329.95
"Moose" Warm Circular Polarizer	55.50	79.50	98.95	118.50	152.95
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A	19.50	29.95	37.50	44.95	56.95
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A HMC	25.50	35.95	43.50	52.50	61.50
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C	19.50	29.95	37.50	44.95	56.95
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C HMC	25.50	35.95	43.50	44.95	61.50
Close Up Set	44.95	62.95	80.95	89.95	—
Close-Up Set HMC	64.50	85.50	—	—	—
Cross Screen	19.50	29.95	37.50	44.95	56.95
Diffuser	19.50	29.95	37.50	44.95	56.95
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Fluorescent FL-D, FLW HMC	25.50	35.95	43.50	52.50	—
Grad Color (Blue, Emerald, Grey, Mauve, Pink, Tobacco, Yellow)	22.50	—	—	—	—
Intensifier – Blue, Green Field, Enhancement (Red)	44.95	58.50	64.50	77.95	—
Neutral Density 2x, 4x, 8x	19.50	29.95	37.50	44.95	56.95
Neutral Density 2x, 4x, 8x HMC	25.50	34.95	43.50	52.50	61.50
Soft A, B	34.50	44.95	52.50	55.50	—
Soft Spot Set	37.50	49.50	58.50	64.50	—
Star 6, Star 8	25.50	37.50	43.50	49.50	—

TIFFEN

B&H SPECIAL! Buy 3 or more Tiffen Filters & Get 10% Off. (Not Valid on Kits)

	52, 55	58	62, 67	72, 77	82
Hot Mirror (for Digital Cameras)	68.95	81.95	132.95	186.95	292.95
UV Protector	10.95	12.39	15.95	31.95	48.95
UV Protector Thin Wide-Angle	—	18.95	23.95	48.95	—
Skylight (1A), UV Haze 1	10.95	13.39	16.95	30.95	45.95
Skylight (1A), UV Haze 1 Thin Wide-Angle	—	26.95	35.95	62.95	—
Warm UV, Haze 2A	24.95	26.95	37.95	66.95	92.95
Circular Polarizer (Rotating mount)	35.95	37.95	51.95	68.95	118.95
Circular Polarizer Thin Wide-Angle	—	68.95	93.95	125.95	—
Polarizer (Rotating mount)	17.89	21.19	CALL	40.95	53.09
#8 Yellow, #11 Green, #15 Deep Yellow, #25 Red	14.95	15.95	29.95	40.95	54.95
#12 Yellow, #16 Orange, #21 Orange	24.95	26.95	37.95	66.95	92.95
#23A Lt Red, #29 Dark Red, #47 Blue, #58 Blue	24.95	26.95	37.95	66.95	92.95
Color Conversion 80A, 80B, 81A, 81B	14.95	15.95	29.95	40.95	54.95
Color Conversion 81C, 81EF, 82A, 82B, 85, 85B, 85C	24.95	26.95	37.95	66.95	92.95
#812 Warming	14.95	21.95	29.95	40.95	54.95
#87 Infra-Red	117.95	128.95	141.95	169.95	176.95
Close-Up Lens Sets (+1, +2 & +4)	46.95	59.95	77.95	110.95	—
Graduated: Blue, Sunrise	41.95	47.95	57.95	75.95	—
Graduated ND 0.6	41.95	47.95	57.95	75.95	97.95
Enhancing	65.95	96.95	101.95	117.95	128.95
FL-D Fluorescent (for Daylight Film)	19.95	23.95	29.95	47.95	86.95
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Soft FX 1, 2, 3	42.95	51.95	63.95	86.95	118.95
Star Effect 4 Pt. 2mm	27.95	30.95	48.95	82.95	—
Hollywood FX Black Diffusion FX 1/2, 1, 3, 5	52.95	57.95	71.95	94.95	124.95
Hollywood FX Black Pro Mist 1/2, 1, 2, 3	52.95	57.95	71.95	94.95	124.95
Hollywood FX North Star	86.95	96.95	135.95	176.95	184.95
Hollywood FX Vector Star	72.95	81.95	112.95	146.95	—
Hollywood FX Pro Mist 1/2, 1, 2, 3	52.95	57.95	71.95	94.95	124.95
Hollywood FX Ultra Contrast 3	52.95	57.95	71.95	94.95	124.95
Hollywood FX Warm Polarizer (Rotating Mount)	37.95	45.95	56.95	74.95	99.95
Hollywood FX Warm Soft FX 1, 2, 3	42.95	51.95	63.95	86.95	118.95

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KEF Knurling Edge Frame

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UVC UV Protected Case

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This is the ultimate in clear filters. It will not affect the color balance or performance of your lenses in the slightest. However, constant use will protect your valued lenses from expensive front element damage which could be caused by dirt, knocks or scratches

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DG 8/3.5 EX Circular Fish-Eye **	679.00	679.00^	679.00	—	679.00	679.00
DC 10mm f/2.8 EX Fisheye **HSM** **	649.00	649.00	—	—	—	649.00
DG 15/2.8 EX Diagonal Fish-Eye **	549.00	549.00^	549.00	—	549.00	549.00
DG 20/1.8 EX DF RF Aspherical (82ø)	409.00	409.00^	409.00^	—	409.00	409.00
DG 24/1.8 EX DF Aspherical Macro (77ø)	339.00	339.00^	339.00^	339.00	339.00	339.00
DG 28/1.8 EX DF Aspherical Macro (77ø)	269.00	269.00^	269.00^	—	269.00	269.00
DC 30mm f/1.4 EX **HSM** (62ø)	429.00	429.00^	429.00	429.00	429.00	429.00
DG 50/2.8 EX Macro (55ø)	269.00	269.00^	269.00	—	269.00	269.00
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DG 105/2.8 EX Macro (58ø)	399.00	399.00^	399.00	399.00	399.00	399.00
DG 150/2.8 EX APO Macro **HSM** (72ø)	599.00	599.00^	—	599.00	—	599.00
DG 180/3.5 EX APO IF Macro **HSM** (72ø)	799.00	799.00^	799.00	—	799.00	799.00
DG 300/2.8 APO EX **HSM**	2,599.00	2,599.00^	2,599.00	—	2,599.00	2,599.00
DG 500/4.5 APO EX **HSM**	4,199.00	4,199.00^	4,199.00	—	4,199.00	4,199.00
DG 800/5.6 APO EX **HSM**	6,479.00	6,479.00^	6,479.00	—	6,479.00	6,479.00
DC 10-20/4-5.6 EX **HSM** (77ø)	499.00	499.00^	499.00	499.00	499.00	499.00
DG 12-24/4.5-5.6 EX **	689.00*	689.00^*	689.00^	—	689.00	689.00*
DC 17-70/2.8-4.5 Macro (72ø)	399.00	—	399.00	—	399.00	399.00
DC 17-70/2.8-4.5 **HSM** (72ø)	—	399.00	—	—	—	—
DC 18-50/3.5-5.6 (58ø)	119.00	—	119.00	119.00	119.00	119.00
DC 18-50/3.5-5.6 **HSM** (58ø)	—	119.00	—	—	—	—
DC 18-50/2.8 EX Macro (72ø)	449.00	449.00^	449.00	449.00	449.00	449.00
DC 18-50/2.8 EX Macro **HSM** (72ø)	—	449.00	—	—	—	—
DC 18-200/3.5-6.3 **OS** (Optical Stabilizer) (72ø)	499.00	499.00	—	—	—	499.00
DC 18-200/3.5-6.3 IF Aspherical (62ø)	379.00	379.00^	379.00	—	379.00	379.00
DG 24-70/2.8 EX Aspherical (82ø)	429.00	429.00^	429.00^	—	429.00	429.00
DG 28-70/2.8-4.0 EX (58ø)	129.00	129.00^	129.00	—	129.00	129.00
DG 28-70/2.8 EX (67ø)	329.00	329.00^	329.00^	—	329.00	329.00
DG 28-300/3.5-6.3 Macro (62ø)	279.00	279.00^	279.00^	—	279.00	279.00
DC 50-150/2.8 EX **HSM** II (67ø)	749.00*	749.00^	749.00	—	749.00	749.00
DG 50-500/4-6.3 EX APO RF (86Cø)	999.00*	999.00^*	999.00	999.00	999.00	999.00*
DC 55-200/4-5.6 (55ø)	149.00	149.00^	149.00	149.00	149.00	149.00
DG 70-200/2.8 EX Macro II **HSM** (77ø)	799.00	799.00^	799.00	799.00	799.00	799.00
DG 70-300/4-5.6 DL Macro Super II (58ø)	139.00	139.00^	139.00	—	139.00	139.00
DG 70-300/4-5.6 APO Macro Super II (58ø)	219.00	219.00^	219.00	—	219.00	219.00
DG 100-300/4 EX IF APO (82ø)	1,099.00*	1,099.00^*	1,099.00	—	1,099.00	1,099.00*
DG 120-300/2.8 EX APO IF **HSM** (105ø)	2,699.00	2699.00^	—	—	—	2,699.00
DG 120-400/4.5-5.6 APO **OS HSM** (77ø Rear)	849.00	849.00	—	—	—	849.00
DG 150-500/5-6.3 APO **OS HSM**	979.00	979.00	—	—	—	979.00
DG 200-500/2.8/400-1000/5.6 APO EX (72ø Rear)	24,499.00	24,499.00	—	—	—	24,499.00
DG 300-800/5.6 APO EX **HSM**	6,999.00	6,999.00^	—	6,999.00	—	6,999.00
DG 1.4x EX APO Tele-Converter	189.00	189.00^	189.00	—	189.00	189.00
DG 2x EX APO Tele-Converter	209.00	209.00^	209.00	—	209.00	209.00

Metz 48 AF-1 TTL Shoe Mount Digital Flash

- Fully compatible with current and future digital cameras
- Guide No. 158 @ 105mm • Automatic & wireless TTL control
- Bounce & Swivel Head
- Zoom Head (24-105mm) flash senses focal length & adjusts

Metz 54 MZ-4 TTL Shoe Mount Flash

- Guide No. 177
- "Cobra Design" flash reduces redeye effect
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Wireless full TTL triggering
- Available for Olympus, Nikon, Minolta, Pentax
- Weight 16 oz

SUNPAK PF-30x AF TTL Shoe Mount Flash

- Guide No. 98.5
- AF Assist Light
- Bounce Head (up to 90° tilt)
- Fully compatible with Nikon i-TTL, Canon E-TTL
- Weight 7.7 oz

SUNPAK PZ-40x II AF TTL Shoe Mount Flash

- Guide No. 133
- AF Assist Light
- Automatic Shutdown Mode • Large Illuminated LCD panel
- Fully compatible with Nikon i-TTL, Canon E-TTL, Minolta ADI
- Weight 7.2 oz

LumiQuest

Pocket Bouncer	19.95
Ultrasoft	27.95
80-20	21.95
Pro Max System	47.95
Pro Max Mini Softbox	25.95
Pro Max Softbox	39.95
Softbox 2	30.95

Custom Brackets
Rotation & Bracket Systems

CB Junior	89.95
CB Junior Kit	109.95
Digital Pro E Kit	249.95
Digital Pro SV Kit	259.95
Digital Pro M Kit	379.95
QRS for Medium Format	174.95

Stroboframe Brackets

Quick Flip 350	49.95
Quick Flip 120	69.95
Folding Flip	89.95
"Camera Flip"	79.95
Press-T	104.95
Pro-66	119.95
Pro-RL	154.95
Pro-SQ	129.95
Pro-T	99.95
RL-2000	144.95
Vertaflip PHD Professional/Heavy-Duty	59.95
VH-2000 Stroboflip	89.95

Accessories

Camera Anti-Twist Plates	12.95
300QRC Quick Release Set	64.95

Metz Shoe Mount Flashes

20 C-2 Manual/Auto	59.95
28 AF-3 TTL Digital	149.95
28 SC-2 Digital Slave Flash	149.95
36 AF-4C TTL	139.95
44 MZ-2 Manual/Auto	329.95
54 MZ-4 TTL Standard	399.95
48 AF-1 for Canon Digital	224.95
48 AF-1 for Nikon Digital	214.95
58 AF-1 TTL for Canon Digital	399.95
58 AF-1 TTL for Nikon Digital	359.95

Handle Mount Flash Systems with Battery & Charger

45 CL-4 TTL Digital	674.95*
76 MZ-5 TTL Digital	999.95**

Metz Promo! FREE with purchase
* Receive SCA Cable & Adapter
** Receive SCA Adapter & 2nd NiMH Battery

SUNPAK
* Requires Module

E-Flash Flat Panel Kit #MCEFKIT	74.95

Shoe Mount AF Flashes

Digital Flash #018ST Fits most Digital Cameras	29.95
383 Super Auto	79.95
433 AF TTL	89.95
PZ-4000 AF TTL	109.95
PF-30x TTL for Nikon, Canon	99.95
PZ-40x II AF TTL Black or Silver	149.95

Handle Mount Flashes

622 Super Pro TTL	199.95
622 Super Pro TTL w/Zoom Head	249.95

Ringlight Flashes

D-Macro for Digital #0813	269.95

Lensbabies

Want a fun little lens that will add a creative spark to your repertoire?
Lensbaby 3G Selective Focus SLR Camera Lens!
Bend • Lock • Fine Focus

Bring one area of your photo into sharp focus, and you can move that 'sweet spot' of focus around the picture by bending the flexible lens tubing. You will get a unique new look, with gorgeous blurring, glowing highlights, & subtle, prismatic color distortions, all without software manipulations.
• Focus Type: Manual/Fingertip with 2 additional types of fine focusing • Focal Length: around 50mm • Interchangeable levitating magnetic Aperture: f/2, f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22 • Min. Focus 12"
Available for most 35mm & digital SLR cameras #LB3G **$269.95**

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400ws Portable Battery Assembly Kit

- Basic UV Coiled Cord Lamp Head, Radio Slave
- 5" Standard Reflector
- NO400B Power Pack
- 2 NiCad Battery for P400B
- Super Dual Charger with Cable
- Contour Shoulder Strap

#NO400BRK **$1,383.95**

Same kit with Pocket Wizard Radio Slave #NO400BRMK **$1,476.95**

PHOENIX

	Manual Focus	Minolta Maxxum	Canon EOS	Nikon AF	Pentax AF
100/3.5 Macro (49ø)	119.95	—	—	—	—
500/8 Mirror Manual w/Mount (30.5øR)	109.95	109.95	109.95	109.95	109.95
19-35/3.5-4.5 (77ø)	159.95	159.95	169.95	159.95	159.95
28-80/3.5-5.6 (58ø)	89.95	69.95	79.95	69.95	69.95
28-105/2.8-3.8 (72ø)	—	169.95	—	169.95	—
28-210/3.5-5.6 (72ø)	144.95	149.95	164.95	—	—
28-210/4.2-6.5 AS IF (72ø)	—	179.95	189.95	179.95	179.95
70-210/4.5-5.6 (55ø)	89.95	99.95	119.95	99.95	—
100-300/5.6-6.7 (55ø)	109.95	114.95	129.95	114.95	114.95
650-1300/8.0-16.0 (Specify T-Mount)	299.95	299.95	299.95	299.95	299.95

Tokina 11-16mm f/2.8 AT-X Pro DX Ultra Wide Angle AF Lens

- *Exclusively designed for Digital SLRs*
- WR (Water Repellent) coating
- Minimum Focus 1'
- Magnification ratio 1:11.6
- 104-82° angle of view
- 77mm filter diameter
- Weight 19.2 oz

Sunex 5.6mm f/5.6 SuperFisheye Fixed Focus Lens

- Super-wide fisheye lens covers 185°
- Create a full spherical image from just 2 shots
- For digital SLR cameras using APS-C format imagers

f/Canon #SU5656C **$799.95**
f/Nikon #SU5656N **$799.95**

TAMRON 17-50mm f/2.8 XR LD-IF Di II Digital Lens

- *Exclusively designed for use with digital SLR cameras*
- Focus 10.6" to Infinity
- Magnification ratio of 1:4.5
- 78°-31° Angle of View
- 67mm filter diameter
- Weight 15.2 oz

TAMRON 28-300mm f/3.5-6.3 XR VC LD Aspherical IF Macro Di AF Lens

- *Desirable for Digital SLR Cameras*
- "VC" Vibration Compensation
- Minimum Focus 1.6'
- Magnification ratio 1:3
- 75-8° angle of view
- 67mm filter diameter
- Weight 19.2 oz

Tokina

DX – Designed for Digital SLR cameras only

AF Lenses	Canon	Nikon
DX 35/2.8 Pro Macro (52ø)	459.95	459.95
100/2.8 Pro D (55ø)	399.95	399.95
DX 10-17/3.5-4.5 ATX Fisheye	559.95	559.95
DX 11-16/2.8 Pro (77ø)	569.95	569.95
DX 12-24/4.0 Pro (77ø)	499.95	499.95
DX 16-50/2.8 Pro (77ø)	659.95	659.95
DX 50-135/2.8 (67ø)	699.95	699.95
80-400/4.5-5.6 ATX D (72ø)	649.95	649.95

TAMRON
6 YEAR WARRANTY

Di – Designed for use on both digital & film SLR cameras
Di-II – Designed for Digital SLR cameras only

TAMRON REBATES EXTENDED!

AF Lenses	Reg. Price	Less Rebate	Final Cost
14/2.8	1099.00	$100	999.00
90/2.8 **Di** Macro	489.00	$90	399.00
180/3.5 LD IF **Di** Macro	699.00	$50	649.00
11-18/4.5-5.6 **Di-II**	569.00	$75	494.00
17-35/2.8-4 **Di**	299.00	$10	289.00
18-200/3.5-6.3 **Di-II**	399.00	$75	324.00
24-135/3.5-5.6	399.00	$50	349.00
28-75/2.8 XR **Di**	399.00	$10	389.00
200-500/5-6.3 **Di**	879.00	$30	849.00

Rebates Expire 7-31-08

AF Lesnses * Price After Rebate (Rebates Expire 7-31-08)	Canon EOS	Nikon AF	Sony/ Minolta	Pentax AF
14/2.8 AF	999.00*	999.00*	—	—
Di 90/2.8 Macro (55ø)	399.00*	399.00*	399.00*	399.00*
Di 180/3.5 LD IF Macro (72ø)	649.00*	649.00*	649.00*	—
Di-II 11-18/4.5-5.6 (77ø)	494.00*	494.00*	494.00*	—
Di 17-35/2.8-4 LD IF Aspherical (77ø)	289.00*	289.00*	—	—
Di-II 17-50/2.8 XR LD IF Aspherical (67ø)	449.00	449.00	449.00	—
Di-II 18-200/3.5-6.3 (62ø)	324.00*	324.00*	324.00*	324.00*
Di-II 18-250/3.5-6.3 (62ø)	499.00	499.00	499.00	499.00
24-135/3.5-5.6 (72ø)	349.00*	349.00*	349.00*	349.00*
Di 28-75/2.8 XR (67ø)	389.00*	389.00*	389.00*	389.00*
28-80/3.5-5.6 (58ø)	79.00	79.00	79.00	79.00
Di 28-200/3.8-5.6 Aspherical XR IF Macro (62ø)	299.00	299.00	299.00	299.00
Di 28-300/3.5-6.3 XR (62ø)	399.00	399.00	399.00	399.00
Di 28-300/3.5-6.3 XR **"VC"** (62ø)	599.00	599.00	—	—
Di-II 55-200/4-5.6 LD Macro (52ø)	189.00	189.00	189.00	—
Di 70-200/2.8 LD IF Macro (77ø)	699.00	699.00	699.00	699.00
Di 70-300/4.0-5.6 LD Macro (62ø)	189.00	189.00	189.00	189.00
75-300/4.0-5.6 LD (62ø)	149.00	149.00	149.00	149.00
Di 200-500/5-6.3 LD IF (86Cø)	849.00*	849.00*	849.00*	—
1.4x Converter	129.00	—	—	—
SP 1.4x AF Pro Converter	189.00	189.00	—	—
SP 2x AF Pro Converter	219.00	219.00	—	—

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Used equipment bought, sold and traded

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Quick Dial 73 — Bags & Cases

tamrac 5684 Digital Zoom 4 Holster Pack

- Front pocket features Tamrac's U.S. patented Memory & Battery Management System
- Dual Foam Technology
- Holds Compact SLR with attached lens up to 4.25"
- Weight 17 oz

Lowepro DryZone Rover Backpack

- DryPod waterproof lower compartment
- Includes hydration system, designed by Hydrapack with a capacity of up to 50 oz.
- Holds Pro digital or 35mm SLR camera body with 3-4 additional lenses (up to an 80-200mm f/2.4), tripod & accessories

tamrac

Backpacks

5256 CyberPack 6 (B)	12 x 6 x 15"	129.95
5258 CyberPack 8 (B)	12 x 6 x 18"	169.95
5546 Adventure 6 (R/B, G/B)	10 x 8 x 15"	59.95
5547 Adventure 7 (R/B, G/B)	11.5 x 9.5 x 18"	67.95
5375 Adventure 75 (B, FG)	10 x 5 x 14"	99.95
5273 Expedition 3 (B, FG)	8 x 4.6 x 11"	49.95
5574 Expedition 4 (B)	10 x 5 x 11"	124.95

Holster Packs

5682 Digital Zoom 2 (B)	5.5 x 3.5 x 4.75"	22.95
5683 Digital Zoom 3 (B, BL, SG)	6 x 4.9 x 6"	27.95
5684 Digital Zoom 4 (B, BL, SG)	6 x 4.25 x 7"	34.95
5627 Pro Digital Zoom 7 (B)	7 x 6.25 x 8.25"	42.95
5629 Pro Digital Zoom 8 (B)	7 x 6.25 x 11"	49.95

Sling Packs Series

5766 Velocity 6x - Compact (B, BL)	7.5 x 4 x 8.5"	39.95
5767 Velocity 7x - Photo (B, BL)	8.5 x 4.5 x 10"	59.95
5769 Velocity 9x - Pro (B, BL)	11 x 6.5 x 13"	79.95

Lowepro

Backpacks

Micro 100 (B, FG/B, R/B)	8.5 x 4.5 x 10.5"	49.95
Orion Trekker (B/G, FG/B) II	12 x 6.5 x 10.5+5.75"	64.95
Mini Trekker AW (B, FG/B)	11 x 5 x 14.5"	139.95
Rover AW II (B/G, B/K)	11 x 5.5 x 11+10"	139.95
Nature Trekker AW II (B)	11.5 x 6 x 16.75"	229.95
Photo Trekker AW II (B)	12 x 6 x 19"	249.95
Dryzone Rover with Hydration System (B/Y, G/B)	Top 11.8 x 7.3 x 12" Bottom 11.8 x 6.9 x 8.7"	229.95
Dry Zone 200 (B/Y, G/B)	12 x 6 x 17"	269.95

Shoulder Bags (B, FG/B, N/B, G/B, R/B)

Nova Micro AW	5 x 3.5 x 6"	29.95
Nova Mini AW	6.5 x 3.5 x 6.5"	34.95
Nova 1 AW	7.75 x 4 x 6.5"	39.95
Nova 2 AW	8.5 x 4.25 x 7.75"	44.95
Nova 3 AW	9 x 6 x 7.5"	54.95
Nova 4 AW	11.5 x 6 x 7.75"	64.95
Nova 5 AW	14 x 6 x 8.5"	74.95

Billingham · Crumpler · Hakuba · Lightware · RoadWired · Tenba · zing · Case Logic · Domke · f.64 · National Geographic · Op/Tech USA · Pelican Products · Vanguard · Zero Halliburton

Quick Dial 73 — Tripods

Up to $50 Rebate! with purchase of any Manfrotto Carbon Fiber or Alluminum Tripod and Head combo. Rebate expires 6-30-08

Manfrotto 190XPROB Tripod Legs

Distributed by bogen

- Max. Height 57.5"
- Min. Height 3.3"
- Folded Length 22.4"
- Capacity 11 lbs
- 3 Leg Sections
- Flip Lever Locks
- Rapid Sliding Center Column
- Weight 4 lbs

GITZO GT-3531LSV Carbon Fiber Composite Tripod Leg

- Max. Height 58.3"
- Min. Height 4.3"
- Folded Length 26.4"
- Capacity 39.7 lbs
- 3 Leg Sections
- Axial-sleeve Locks
- Weight 4. lbs

Manfrotto bogen

Modo Digital Tripods

785B Maxi Tripod	59.2"	80.95
790B Monopod	57.3"	32.95

Magfiber Tripods

055MF3 Magfiber Pro 3-Section	66.5"	319.95
055MF4 Magfiber Pro 4-Section	65"	359.95
190MF3 Magfiber Pro 3-Section	56"	304.95
190MF4 Magfiber Pro 4-Section	51.6"	319.95

"Digi" Digital Tripods with Ball Head & Case

718SHB Black Compact 4-Section	48.5"	94.95
718B Black 4-Section	65.5"	94.95
725B Black 4-Section with Ball Head	64.6"	114.95
728B Black 4-Section	64.8"	124.95

Tripods Legs Only (Black)

190XDB 3-Section	57.1"	98.95
190XPROB 3-Section	57.5"	159.95
055XPROB 3-Section	70.3"	174.95
458B Neotec Pro 3-Section	61.4"	364.95

Tripod Ball Heads

486RC2 Compact	69.95	322RC2 Grip Action	124.95
488RC2 Midi	109.95	484RC2 Mini	59.95

GITZO

Traveler Series

GT-1541T Carbon Fiber 6x	55.1"	574.95
GT-1550T Carbon Fiber 6x	57.5"	674.95
GT-2530LVL Leveling Carbon Fiber 6x	62.6"	724.95
GT-2540LVL Leveling Carbon Fiber 6x	67.7"	799.95
GT-2941LVL Leveling Basalt	71.6"	649.95

Explorer Series

GT-2531EX Carbon Fiber 6x	66.9"	599.95
GT-2541EX Carbon Fiber 6x	64.6"	649.95

6x Technology Series

GT-1530 Mountaineer	61"	524.95
GT-2530 Mountaineer	63.4"	574.95
GT-2540 Mountaineer	61.4"	624.95
GT-3530 Mountaineer	64"	724.95
GT-3531LSV Systematic	58.3"	674.95
GT-3540LS Systematic	57.5"	699.95
GT-3540XLS Systematic	78"	799.95

CARBON 6X

Off Center Magnesium Ball Heads

GH2750QR Series 2 with Quick Release		249.95
GH3750QR Series 3 with Quick Release		289.95

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Quick Dial 821 — LCD Projectors

EPSON PowerLite 77c LCD Projector

- High aperture 3LCD technology x3 • 2200 ANSI Lumens • Auto and manual Keystone Correction
- 1024 x 768 Resolution • 400:1 Contrast Ratio
- Dimensions 12.9 x 4.3 x 9.6" • Weight 6 lbs

Canon Realis SX60 Home Theater

- 0.7" LCOS Reflective LCD x3 • 2500 ANSI Lumens
- 1400 x 1050 Resolution • 1000:1 Contrast Ratio
- Keystone Correction Vertical +/- 20°
- Dimensions 8.9 x 4.5 x 13.2" • Weight 10.4 lbs

Canon LV-7260	719.00	Epson		HOME THEATER UNITS	
Canon LV-7365	999.00	Powerlite S5	529.95	Canon	
Casio XJ-S31	899.95	Powerlite 77C	699.95	Realis SX60	2,629.95
Casio XJ-S46	1,349.95	Powerlite 1700C	949.00	Epson	
Hitachi CP-X253	689.00	Powerlite 1710C	1,379.00	MovieMate 50	695.95
Hitachi CP-X5	734.95	Optoma		Optoma	
Infocus IN-2102	569.95	EP7155 DLP	949.00	HD-72 DLP	999.00
Infocus IN-2104	699.95	TX774	1,799.00	Panasonic	
Infocus IN-10	1,099.95	Panasonic		PT-AX200U	1,299.00
Infocus IN-37	1,099.95	PTLB-60U	1,349.00	Sanyo	
Sharp XR-30X	629.00	Sanyo		PLV-Z5	1,295.00
Sharp XR-40X	769.95	PLC-XW55A	579.00		
Sony VPL-CX100	1199.00	PLC-XU75	749.00		
Sony VPL-CX21	919.00	PLC-XU78	799.95		

Quick Dial 71 — Film Color & B&W

COLOR PRINT FILM

	Kodak							FUJIFILM						
	Gold – GA 100 IMP	Gold – GB 200 IMP	Max – GC 400 IMP					Reala CS 100	Superia CN 100	Superia CA 200	Superia CH 400	Superia CZ 800	Press CZ 800	
135-24	1.99	1.99	2.09					—	1.79	1.79	1.99	3.99	—	
135-36	—	2.79	2.99					2.99	1.99	1.99	1.99	—	3.39	
	Portra 160NC	Portra 160VC	Portra 400NC	Portra 400VC	Portra 800	Ultra Prof. 100UC	Ultra Prof. 400UC	Pro 160C	Pro 160S	Pro 400H	Pro 800Z			
135-36	5.49	5.49	5.99	5.99	6.25	4.95	4.95	4.99	4.79	5.19	5.39			
120 Roll	4.15	4.15	4.30	4.30	5.09	—	—	3.49	3.10	3.45	3.79			
220 PP (5)	39.95	—	42.95	42.95	—	—	—	6.50	6.49	5.99	7.34			

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PROCESSING MAILERS

Agfa Scala Slide
36 Exp. (35mm) Mounted 10.00
36 Exp. (35mm/120) Unmounted 8.00
Fuji Slide 36 Exp. (35mm) 4.99

A&I Slides E6 Processing
35mm 9.49 120 9.49 220 18.95

A&I Color Print C41 Processing
35mm 13.49 120 15.49 220 30.95

COLOR SLIDE FILM

	Kodak						FUJIFILM							
	Kodachrome KR 64 USA	EPY 64 Tungsten	Ektachrome Professional E Series 100 VS	100 G	100 GX	EPP 100	Fujichrome Sensia RA 100	Fujichrome Sensia RM 200	Fujichrome Sensia RH 400	Fujichrome Professional Velvia RVP Pro 50	Velvia 100	Astia RAP100F	Provia RDP100F	Provia RXP III 400X
135-36	8.50	12.50	7.50	7.50	7.50	12.95	4.99	6.99	8.99	6.20	5.55	4.99	4.89	10.99
120 Roll	—	6.95	5.50	5.59	5.79	6.99	—	—	—	4.52	4.19	3.99	3.49	6.99
220 PP (5)	—	—	51.95	45.95	—	63.50	—	—	—	8.99	8.39	7.99	6.99	—

BLACK & WHITE PRINT FILM

	AGFA	ILFORD							Kodak					FUJIFILM		
	Scala 200 SLIDE	Pan F+ 50	FP4+ 125	HP5+ 400	Delta Pro 100	Delta Pro 400	Delta Pro 3200	XP-2 Super 400	Infrared SFX 200	Plus-X 125	Tri-X 400	TMX 100	TMY 400	TMZ 3200	BW 400 CN	Acros 100	Neopan 400	Neopan 1600
135-36	12.95	5.50	5.50	3.95	5.50	5.50	6.50	5.50	8.95	5.95	3.95	5.50	5.50	7.50	5.50	4.30	2.99	3.99
120 Roll	6.49	3.95	3.95	3.50	3.50	3.95	4.50	3.59	7.95	—	3.95	3.95	3.95	—	4.95	2.69	2.74	—

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SONY DCR-DVD308 Kit
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• Master-Works DVD: The JumpStart Guide to Shooting and Producing Better Videos
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YOUR QUESTIONS ANSWERED

Tight-pod

I've had a Tiltall tripod for years, and the locking nuts are now difficult to use. What type of lubrication do you recommend to free them up again? *Ralph Queck*
Blackstone, VA

Simple ball-bearing grease, but with the following caveat: Lubricants and collar-type tripod locks (like the Tiltall's) are a slippery subject. Apply too much, and a lock can become overly loose and slip when exposed to heavier loads. Also, excessive lubricant can seep into the lock's internal cloth bushing, trapping dust and grit which can, over time, cause threading to strip and bushings to ball up.

That said, we suggest loosening each collar lock separately to expose the male threading. Using a soft cosmetics brush, lint-free cloth, or bladder-type blower, clean dust or grit from the threading. Then, very sparingly, apply ball-bearing grease—from an automotive-parts or bicycle store—to the threading using the tip of your index finger. Retighten the lock immediately, and move on to the next lock.

Legacy lenses

In June's Tech Support, a reader asked about mounting his older 35mm Pentax lenses on a new Pentax DSLR. I have the same question for my Sony Alpha 100 and collection of film-era Minolta MD lenses. I know they won't mount directly, but is there an adapter that will let me use these lenses on my Alpha? *Bern Stout*
Via e-mail

Not really. Because of differences in distances between the lensmount and imaging plane, MD lenses on Maxxum or Alpha bodies can't focus to infinity without adding glass elements that compromise image quality.

Minolta once offered two MD-to-Maxxum adapters, which are no longer officially available but sometimes surface on eBay. They will work in limited fashion on your Alpha. One was a straight converter that introduced a slight teleconverter effect, and the other, a true 2X teleconverter.

To see what this effect looks like, visit the Flickr (www.flickr.com) group dedicated to this very subject—search among Groups for "MD/MC Lenses," which showcases dozens of photos from MD/Alpha pairings.

Blast from the past

I'm thinking of buying a Nikon R1C1 wireless macro flash system to use with my older Nikon F100 film camera. Are the AE systems compatible? *Robert Sova*
Via e-mail

According to our sources within Nikon, the F100 uses Nikon's earlier 3D TTL flash exposure system and isn't compatible with the company's latest i-TTL system that's necessary for wireless exposure control, among other features. Nevertheless, using Nikon's SC-30 off-camera flash cord, the F100 and R1C1 are fully compatible in a wired, standard TTL mode.

Sports report

I use a Canon EOS Digital Rebel XT for local sports and have tried every adjustment with my camera and variable-aperture kit zooms. But for indoor basketball, I cannot freeze the action without flash, and flash is not allowed. I'd rather not spend $500 or more for a high-speed pro lens. Is there any way to obtain f/2.8-type speed at a reduced cost? *Steve Purkhiser*
Via e-mail

Not reliably. Assuming that you have courtside access, you could search for, say, the Sigma 24–70mm f/2.8 ($430, street) via online auction sites, but even for used lenses, bids usually bump up to the $350 range. Sadly, there's no sure way to score expensive lenses inexpensively.

Using your current lens, shoot at maximum aperture with the widest focal length possible (for sharpness) at your XT's top ISO speed of 1600. By shooting RAW files, you can usually eke out an extra stop or more by setting –1 EV exposure compensation in-camera, then tweaking noise, brightness, and detail controls in your RAW converter.

Panning with moving players will help you make sharp ambient-light pictures at slower shutter speeds. You might also convince the school or gym to install brighter bulbs over the court (or reduce the height of the lights), at least in the fixtures above the two baskets, where most of your pictures will happen.

Got a question? E-mail us at PopEditor@hfmus.com or visit the Tech Support forum at www.PopPhoto.com.

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3 WAYS TO STEADY A DSLR WITHOUT USING A TRIPOD

BY KATHLEEN DAVIS

It's a must-have tool for sharp photos, low-light work, and long exposures. But a tripod can be a pain to carry, and it's often forbidden to use one in areas you'd like to photograph. While a tripod is still essential gear, here are three ways to stabilize your camera when you have to do without:

1 **Use a monopod.** Many public places forbid tripods but not monopods. Sure, they're not as stable as their three-legged counterparts, but they stabilize a lot better than holding the camera by hand. The single leg means you'll be less of a nuisance in a crowd, and it can also double as a walking stick.

2 **Use a string.** This DIY trick from Metacafe.com can save you money, and it's much more portable than any tripod. Cut a length of string to approximately your height and tie one end to a 1/4-inch-diameter bolt and the other to a small weight. Screw the bolt into the tripod mount on your camera, and step on the weight. The tension in the string steadies your camera and allows you ease of movement.

3 **Try everything else.** Lean against a hard surface (such as a wall or tree), rest your lens on top of a railing, or do what photographer Joel Lipovetsky does: Wrap your camera strap around your arm and wrist tightly, which holds the camera more steadily in your hand.

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• 2.7-inch High Resolution LCD

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• Bright 2.5" High Resolution LCD

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10. MegaPixels
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• 4x Optical Wide-Angle Zoom
• Optical VR Image Stabilization

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• 5x Optical Zoom
• 4x Digital Zoom
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OLYMPUS FE-340

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• 5x Optical Zoom
• 4x Digital Zoom
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- 4x Digital Zoom,
- 2.5" LCD Screen,

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FUJIFILM
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- 2.5" LCD w/ 230k pixel resolution + EVF
- Dual Image Stabilization

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EXPERT TIPS

BY THE BOOK

COMPILED BY KATHLEEN DAVIS

FAMILY FRIENDLY

As summer ends, you'll want to take one last family trip. Here's how to get the most fun from your photos.

■ **Use selective focus.** Grinning next to the Statue of Liberty? Been done. If an object or landmark is important, try a different vantage point (say crouching down) and open up your aperture to focus on the object, leaving your family member slightly out of focus as an observer.

■ **Tell a story.** Your vacation photos will be more meaningful with a story line to follow. Keeping a narrative in mind will also help you come up with ideas. Consider the *Life* magazine formula: a wide scene-setting photo, tight detail shots, portraits, and the "meat" of the story.

ADAPTED FROM *PHOTOGRAPHING YOUR FAMILY*, BY JOEL SARTORE WITH JOHN HEALEY (NATIONAL GEOGRAPHIC, 2008; $25)

GAME THEORY

A lot goes into shooting sports. Here are a few tips for winning photos.

■ **Do your homework.** The better you understand the sport, the easier it is to capture the action. So watch videos of games, study the moves of key players, and understand the ins and outs of the game.

■ **Don't always focus on the winner.** Some of the most powerful, dramatic photos might be the reactions of the losing team, or even the moment when a player misses the goal/ball/catch, etc.

■ **Turn your camera.** Pro shooters often turn the camera vertically so the subject fills the frame. This is especially effective when photographing a single player.

■ **Don't forget the face.** You may be tempted to focus only on the action, but the athletes' facial expressions tell the real story. Get in close—those shots will say even more.

ADAPTED FROM *THE DIGITAL PHOTOGRAPHY BOOK*, BY SCOTT KELBY (PEACHPIT PRESS, 2007; $20)

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COMPILED BY MATTHEW HOLDEN LEWIS

QUOTES

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HENRIETA HANISKOVA: BLAKE

HENRIETA HANISKOVA, WWW.HENRIETAHANISKOVA.COM

"This is one of a series of portraits I shot at the Collingwood Elvis Festival in Ontario last July. It claims to be the largest Elvis festival in the world. You walk down the street and there are 10 Elvises on every corner. I wanted to get to meet them individually, isolate them from the environment, and focus on them as people. The festival gave me space in City Hall to set up my studio equipment—I brought a backdrop and four Profoto lights. The camera was a Canon EOS 5D, and for the tighter shots, like this one, I used a 100mm macro lens. I played the 'Greatest Hits' record in the studio to set the mood for them. This one, Blake, was about 6 years old. He came in with his mom, and he was wearing an army outfit, but for his pictures he wanted to wear the jumpsuit. This kid had no inhibitions—he loved it and was so smooth at performing."

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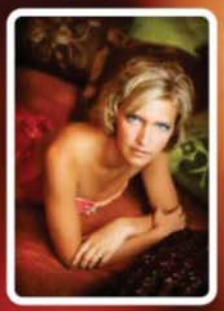

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